

A SINGER'S GUIDE TO THE SOLO SECULAR VOCAL LITERATURE  
OF MID-SEVENTEENTH-CENTURY ENGLAND

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BY

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# CHAPTER 1

## OVERVIEW OF THE STUDY

### Introduction

The solo, secular, vocal literature of mid-seventeenth-century England has been somewhat overlooked by performers and historians. It is a large, untapped resource of baroque English song repertoire, which deserves a place in today's recital repertoire. These songs are short and dramatic with ample opportunity for ornamentation and artistic interpretation. Thanks to the efforts of musicologists like Ian Spink, Vincent Duckles, and Gordon Callon, some of the best songs are now available in modern critical editions but little has been recorded, and none has made it into the standard repertoire. Seventeenth-century singers and composers wrote ornamentation into their copies of these songs, and there is much discussion in writings from the era about music being performed "in the Italian style."<sup>1</sup> Zimmerman and others suggest that this is a misnomer – that the style in question was actually the new English style emerging after an English perception of an earlier Italian fashion.<sup>2</sup>

The goal of this dissertation is to provide a practical approach for singers to gain an understanding of this under-appreciated repertoire. This includes an in-depth discussion of embellishment techniques, an extrapolation of ornamental tendencies from specific examples, and an example of application of these techniques to a specific song. This resource is intended to

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<sup>1</sup> Bessie Gladding, "Music as a Social Force During the English Commonwealth and Restoration (1649-1700)," *The Musical Quarterly* 15, no. 4 (Oct. 1929), 514.

<sup>2</sup> Franklin B. Zimmerman, Introduction to John Playford's *An Introduction to the Skill of Musick*, *The Twelfth Edition, Corrected and Amended by Mr. Henry Purcell* (New York: Da Capo Press, 1972), 28.

help singers identify the ornamental and expressive potential of this dramatic repertoire with an introduction to the important performance elements of dramatic interpretation, rhetoric gesture, and specific examples of ornamentation.

### Statement of Purpose

The purpose of this study is to examine an under-explored repertoire and provide performance practice information for modern singers. The area of concern includes solo English song repertoire and performance practice in pre-Restoration era England, with a focus on a time span that approximates the interregnum (1649-1660): the period between the deposition of King Charles I and the restoration to the throne of King Charles II. The focus of the investigation will be on solo secular songs with continuo accompaniment. Many of these works are referred to as “theorbo songs”<sup>3</sup> or “lute songs,” yet they do not exhibit the same musical traits as the genre we refer to as lute-song, as exemplified by John Dowland. The continuo songs in question do not belong to the renaissance era, nor do they exhibit traits characteristic of renaissance lute-songs. They are baroque works and therefore should be performed with the aesthetic of the early baroque period, specifically as it was understood in England, where the songs were written and performed.

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<sup>3</sup> A theorbo is a large, long-necked member of the lute family of instruments. For more information about the use of the term “theorbo” in England at this time, see Chapter Two: Definition of Terms, and Chapter Five: Accompaniment Instruments. For an illustration see Appendix A.

## CHAPTER TWO

### TECHNICAL CONSIDERATIONS

#### Definition of Terms

- Air de cour* – A French strophic secular song for voice and continuo instrument, usually lute, popular in late renaissance and early baroque era France.
- Archlute* – A member of the lute family that is essentially a cross between a tenor lute and a *theorbo* (see definition below) with a tenor lute's body size and a *theorbo*'s neck. The *archlute* was considered more of a solo instrument as opposed to an accompaniment (*continuo*) instrument. Sometimes the term has been used incorrectly as a synonym for *theorbo*.
- Ardire* – An embellishment defined by Bernhard, in which a singer adds vibrato to a held note.
- Ayre* – As it is used in this study, it means simply “song.” As a piece of music, this term is roughly equivalent to the Italian word *aria* before it became associated with opera.
- Breve* – A rectangular note head that is worth twice the time of a whole note.
- Chittarone* – A bass lute restrung at a higher pitch with the top two *courses* (defined below) lowered an octave. By 1600 the term *chittarone* was used synonymously with *tiorba* (defined below).

|                    |   |
|--------------------|---|
| <i>Cittern</i>     | – A lute-sized plucked string instrument with a flat back instead of the usual curve of a lute. It was as popular and common in the seventeenth century as the guitar is today.   |
| <i>Continuo</i>    | – Musical accompaniment by one or more instruments that provide a harmonic foundation for a solo voice or instrument, or a group of voices and instruments.   |
| <i>Course</i>      | – As it refers to the lute family of instruments, a <i>course</i> is a string on the instrument. A single string is a <i>course</i> . A pair of strings, closely spaced, played as a single string, tuned in unison or an octave, is also a <i>course</i> .   |
| <i>Crotchet</i>    | – Quarter note.   |
| <i>Dialogues</i>   | – Prolific songs from the baroque era in England that feature two voice parts, which engage in a dramatic dialogue. Some also include a concluding chorus for four or more voices.  |
| <i>Diapason</i>    | – An open unfretted bass string on a lute family instrument.  |
| <i>Interregnum</i> | – Generally, a period between reigns of monarchs. In England, the <i>interregnum</i> period identifies the years between the end of the reign of Charles I (1649) and the restoration of the monarchy with the coronation of his son, Charles II (1660). This period is also referred to as the Commonwealth era, when England was ruled by parliament rather than a king or queen. |

|                              |   |
|------------------------------|---|
| <i>The King's Men</i>        | – An acting troupe under the patronage of Kings James I and Charles I, formerly known as <i>The Lord Chamberlain's Men</i> under Queen Elizabeth I. This is the acting troupe most closely associated with William Shakespeare.             |
| <i>Minim</i>                 | – Half note.  |
| <i>Prick</i>                 | – A dot added to a note to increase its time by half. A <i>pricked crotchet</i> or <i>crotchet with a prick</i> is equal to a dotted quarter note.  |
| <i>Quaver</i>                | – Eighth note.  |
| <i>Re-entrant strings</i>    | – Strings on a lute family instrument that are tuned in displaced octaves. This is very typical of <i>theorbo</i> (see definition below) tunings.   |
| <i>Semi-breve</i>            | – Whole note.   |
| <i>Semi-Quaver</i>           | – Sixteenth note.   |
| <i>Stile rappresentativo</i> | – An early baroque Italian style of singing that evolved into recitative, wherein singers combined the expressiveness of singing with the cadence of speech in a less melodic and sustained style than singing.                             |
| <i>Theorbo</i>               | – (aka <i>tiorba</i> ) A long-necked lute family instrument with a second pegbox and unfretted bass strings ( <i>diapasons</i> – see definition above). Sometimes referred to as the <i>theorbo-lute</i> . (see illustration in Appendix A) |
| <i>Theorbo-lute</i>          | – See <i>theorbo</i> above.   |
| <i>Tiorba</i>                | – Italian for <i>theorbo</i> (see definition above)   |
| <i>Vieil ton tuning</i>      | – Tuned like a <i>viol</i> (see definition below), in fourths (g-c-f-a-d'-g').  |

*Viol* – An early bowed string instrument family of various sizes, such as bass (large) and treble (small). Usually featuring frets, and six strings, the *viol* is played vertically with the base of the instrument resting on or between the knees, and the bow grasped from below. (Illustration of a bass *viol* in Appendix A).

### Delimitations

The study will be limited to secular, solo, declamatory, continuo song literature by English composers, in the English language, potentially composed during the years 1635 to 1665, representing a repertoire being written and performed in the time-span between the Jacobean lute-song and the Restoration songs of the 1670s. This repertoire can provide insight into the development of solo English song throughout the era, demonstrating influences that helped contribute to the genius of Henry Purcell by the 1680s. Brief discussion of songs and treatises written before and after this time period will be used for the sake of demonstrating contrasts and influences. Performance elements to be considered include composers' styles, national influences, accompaniment, pitch and transposition, tempo, rhythm, vocal technique, dramatic interpretation, rhetoric, and ornamentation.

One of the reasons this music is relatively unknown may be the fact that it falls between two giants of English secular song-writing: John Dowland and Henry Purcell. Some of the mid-century solo repertoire has been explored in the early music community, but for the most part the composers and their works are lesser known, if at all. Another reason this repertoire has been slow in emerging, is the fact that, with the dissolution of the monarchy in 1649, court musicians (many composers) were forced to find work elsewhere. Many went to the continent, and even

those who stayed went into the service of private patrons. Since very little was published during this time, sources are scattered throughout libraries and private estates across Europe and beyond. Research by musicologists in the examination of various manuscript copies of music from this era, housed in various locations, have provided greater accessibility to this repertoire as well as information about performance practice of solo songs in England during this time.

With the theatres closed during the Cromwellian era (1649-1660), music performance took on more importance as a means for dramatic expression in concert format. The explosion of theatre music that occurred in England during the restoration can find its roots in the solo songs of the previous era, which may have been originally composed for inclusion in a masque or play, but served to provide a concert-style musical alternative for private patrons who no longer had access to public performances.<sup>4</sup> One of the patrons of secular music was Cromwell himself. Noted music historian Charles Burney asserts that, “Oliver Cromwell loved a good voice and instrumental musick well. When the organ at Magdalen College, Oxford, was taken down,<sup>5</sup> he ordered it to be conveyed to Hampton Court, where it was placed in the great gallery: and one of his favourite amusements was hearing it played upon.”<sup>6</sup> Gladding notes that other historians concur, “Cromwell owned a valuable organ, kept a private musician, and gave ‘state concerts’.”<sup>7</sup> These concerts featured skilled musicians, sometimes even performing masques. In 1653 Shirley’s masque *Cupid and Death* was produced, and the first English opera, *The First Day’s Entertainment*, was performed in 1656 at Sir William D’Avenant’s Rutland House.<sup>8</sup>

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<sup>4</sup> Elaine Brody and Claire Brook, *The Music Guide to Great Britain: England, Scotland, Wales, Ireland* (New York: Dodd, Mead, 1975), 21.

<sup>5</sup> Part of the Puritan overhaul of church music purification included the removal of organs from places of worship.

<sup>6</sup> Gladding, 508.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

Simply due to their physical appearance, English solo vocal works of the mid-seventeenth century may have been dismissed by modern performers as apparently simplistic. An understanding of performance practice is essential for bringing this repertoire back to life. Many of the composers of these songs were their principal performers; they would have accompanied themselves on the theorbo—the large, long-necked, favorite lute family instrument of the time.<sup>9</sup> This is one of the reasons ornamentation and other indications of expression would not have been notated as a rule, beside the fact that it was generally well understood among performers that certain expressive techniques were expected. As Nicola Vicentino wrote in 1555 concerning musical means of expressing text, passions and harmonies, “sometimes one uses a certain way of proceeding in the composition that cannot be written down.”<sup>10</sup> Quantz also advised that musical expression was in the domain of the performer.<sup>11</sup> There is significant evidence that this concept—that the performer should make a great contribution to the composition in performance—was in force among English singers of the mid-seventeenth century. Some of the specifics of this practice of improvised ornamentation can be found in certain publications and written into manuscripts of the era by performers and teachers.

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<sup>9</sup> Gordon Callon, editor, *Songs with Theorbo (ca. 1650-1663): Oxford Bodleian Library, Broxbourne 84.9, London, Lambeth Palace Library, 1041*, Recent Researches in the Music of the Baroque Era, general editor, Christoph Wolff, 105 (Madison: A-R Editions, Inc., 2000), ix.

<sup>10</sup> Nicola Vicentino, “L’antica musica ridotta alla moderna prattica, (Rome 1555)” trans. Frederick Neumann, in *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 36.

<sup>11</sup> Anthony Newman, *Bach and the Baroque A Performing Guide to Baroque Music with Special Emphasis on the Music of J.S.Bach* (New York: Pendragon Press, 1985), 221.



## Methodology

This study will examine the mid-seventeenth-century English solo secular song repertoire from the perspective of the seventeenth-century performer for the purpose of discerning specific elements of performance practice for modern performers of the same repertoire. In his review of *Songs with Theorbo (ca. 1650-1663)*, Ian Spink calls this an “extremely fertile yet little-explored field,” although he is one who, along with Vincent Duckles, has done the most significant research in this area from a musicological perspective. He describes the style of this music as “dense in its referentiality, rigorously intellectual, and musically complex.”<sup>12</sup> It is music that required of its performers an “artful amalgamation of aesthetic intensity and pastoral simplicity expressed in the language of love.”<sup>13</sup> This study will seek definitions of practical means whereby a singer may express such intensity and simplicity. This will be accomplished by defining various elements of performance practice expectations for the specified repertoire.

Some of the performance elements to be discussed emerged from influences of French and Italian styles of textual and musical interpretation and ornamentation, as well as from a focus on an English basic understanding of rhetorical and passionate expression of the text. This examination will explore those influences on English composition and performance practice, as well as the influence of the renaissance lute-song tradition, on this new era of English composers who were active during the interregnum era in England.

Information regarding these practices will be gleaned from baroque and renaissance era treatises on performance practice, and from contemporary discussions of expected performance practice of this specific repertoire. Information is also available in early sources of the music

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<sup>12</sup> Ian Spink, review of *Songs with Theorbo (ca. 1650-1663)*: Oxford, Bodleian Library, Broxbourne 84.9; London, Lambeth Palace Library, 1041, edited by Gordon Callon, *Music and Letters* 83 no.1 (2002), 167.

<sup>13</sup> Ibid.

itself. In an effort to clearly translate these discussions into practical terms for modern performers, examples of ornamentation will be included in the description of common techniques. The study will also draw from previous research by Spink, Duckles, Willetts, Dickey, Baird, and others as a means of offering a broad perspective of performance issues pertaining to England's composers of the interregnum and their solo, secular, declamatory songs.

The results of the study will provide an introduction to the repertoire and representative composers, offer general advice for the practical interpretation of the repertoire, and provide a modern interpretation of specific examples of potential practice elements described by writers and composers from the sixteenth century to the modern era. The accompanying recording is provided for clarity of musical examples.

## CHAPTER 3

### RELATED LITERATURE

In *The Music Guide to Great Britain*, Elaine Brody and Claire Brook point to two developments of the era that had an influence on composers: an increase in “amateur music-making in the home,” and the emergence of an early type of opera.<sup>14</sup> They suggest that this dramatic type of song appeared as a natural replacement for the stage plays, which were prohibited by the Puritans during the Commonwealth, as a play set to music could be considered a concert and was therefore permitted.<sup>15</sup>

Bessie Gladding points out that there has been a lack of reporting on the music of this era in England, in her article, “Music as a social force....” Music is not included as one of the topics discussed in Lord Macaulay’s chapter III of his *History of England*, where he seems to discuss every other minute detail of English life during this time. A discussion of music of this era is also missing from *Music and Social Life* in volume IV of Traill’s *Social England*, and Henry Davey explicitly notes in his *History of English Music* that, “there is an ignoring of our music among literary men.”<sup>16</sup> Gladding cautions the reader against jumping to any conclusions about the Puritan repression of music in this era as a cause for its exclusion from discussion. There is ample evidence that Cromwell himself was inclined to enjoy musical performance during this era, and it certainly did not simply cease to exist.<sup>17</sup> More evidence for the importance of music in

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<sup>14</sup> Brody and Brook, 20.

<sup>15</sup> Ibid.

<sup>16</sup> Gladding, 506.

<sup>17</sup> Ibid.

this era can be discerned from the fact that the *cittern* was so popular in this society that one was often available in barber shops for use by patrons. She also discusses occasions where accompaniment was provided by guitar.

Ian Spink is one of the most prolific modern researchers for the music of this era in England, building on a foundation forged by Vincent Duckles. Spink's book, *English Song Dowland to Purcell*, provides a wealth of useful information, both in terms of his research and the resources he can share with other researchers. He divides his book into five parts, delving into developments in the English song and the works of individual composers. The first chapter is devoted to John Dowland and the lute-song, and introduces the "new men and the new music" of early baroque England. Part two examines the "court ayre" with a particular focus on Henry Lawes, Nicholas Lanier and John Wilson. Part three is dedicated to two particular types of popular song at this time in England, interesting for their contrast to the more serious ayre: catches and glees. In part four he examines the songs and composers of the restoration court and stage and he traces the development of song styles and composers as they transition from the interregnum to the court of Charles II, whose Italian influence was ever present. The final section discusses the development of the songs of Henry Purcell and John Blow, with a cursory examination of their contemporaries. Spink includes a bibliography of seventeenth-century song books and a list of principal manuscript song-books from 1600 to 1660; he refers to these books throughout his discussion of specific composers and songs so that readers will know where to find individual pieces, which often occur in more than one source. By examining the evolution of these pieces through subsequent publications one can better understand popular performance practices of specific time periods based on modifications made to previous editions.

In *English Songs, 1625-1660*, Spink provides a selection of songs for practical performance with his own realization of the basso continuo. He concedes that his realizations are probably more elaborate than would have been the habit, but not unreasonable. He suggests the guitar may be the most appropriate modern instrument for accompaniment of these songs. He consciously excludes works that are already available in other modern sources. He also excludes ballads, rounds, catches, glees, partsongs, madrigals and masque songs, instead concentrating on two types of songs – the declamatory and tuneful continuo songs of this era—which demonstrate a great contrast to the “melodiousness of Dowland.”<sup>18</sup> Songs are presented in approximate chronological order of the composers. He gives details as to stylistic characteristics of each type in his preface to the collection. Spink also gives brief biographical information about composers chosen for inclusion; his sources were approximately two dozen manuscripts that are known to survive, containing almost fifteen hundred songs from this period. During the seventeenth century the guitar was becoming increasingly popular, making it an ideal accompanying instrument for these songs. Spink cites Playford for advice on performance practice, and provides a list of sources and abbreviations as well as textual commentary.

John Playford provides the best available contemporary explanation of performance practice in England with his book, *An Introduction to the Skill of Musick*, which was printed in as many as twenty-four editions beginning in 1654. This is a method for general musical instruction set forth by Playford. He felt there was a need for this publication due to the lack of such music instruction books in English.<sup>19</sup> He felt the natural voice was the best instrument for the expression of music, and in his 1663 edition he included a section entitled “A brief discourse of

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<sup>18</sup> Anthony Lewis, ed., *Musica Britannica: A National Collection of Music* (London: Stainer and Bell, 1971), Vol. XXXIII, *English Songs, 1625-1660*, transcribed and edited by Ian Spink, vi.

<sup>19</sup> John Playford, *An Introduction to the Skill of Musick. The Twelfth Edition Corrected and Amended by Henry Purcell With Selected Chapters from the Thirteenth and Fourteenth Editions*, New Introduction, Glossary, and Index by Franklin B. Zimmerman (New York: Da Capo Press, 1972), 36.

and directions for singing after the Italian manner.”<sup>20</sup> This was primarily a translation of Caccini’s preface to *Le nuove musiche* (1601). The Italian manner came to England late and took a firm foothold during the restoration, but Zimmerman (who wrote the preface to this modern edition of Playford) cautions against reading too much Italian or French influence into English music, which remained English above all. Playford offers this guidance with humility, stating,

Therefore when I had considered the great want of Books, setting forth the Rules and Grounds of this Divine Science of *Musick* in our own Language, it was a great motive with me to undertake this Work, though I must confess, our Nation is at this time plentifully stored with skilful Men in this Science, better able than my self to have undertaken this Work; but their slowness and modesty...has made me adventure on it, though with the danger of not being so well done as they might have performed it.”<sup>21</sup>

A treatise on vocal ornamentation by an accomplished Italian émigré to England, Pietro Reggio was published in 1678 entitled *The Art of Singing* but, unfortunately, it has been lost. Some songs set by Reggio and published in 1680 are extant, in which he proves to be an important forerunner to Purcell, particularly in his attention to text.<sup>22</sup>

There is a conspicuous absence of information about the performance practice of the English interregnum era in Donington’s *Baroque Music: Style and Performance*. It contains no quotations about accompaniment practice from 1640 to 1668.<sup>23</sup> Luckily, in *Performance Practice: Music after 1600*, Ellen Harris provides a good overview of the era (without information specific to England.) She points researchers toward theoretical treatises, practical methods, and the works themselves for evidence of a rhetorical approach to composition in this era. These rhetorical elements relate to invention, elaboration, affirmation, refutation, and conclusion, as well as some specific musical figures. Other useful practical information comes from treatises on singing, and contemporary descriptions of singers’ performances as reported in

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<sup>20</sup> Ibid., 16.

<sup>21</sup> Ibid., 36.

<sup>22</sup> Ian Spink, *English Song: Dowland to Purcell* (New York: Charles Scribner’s Sons, 1974), 118.

<sup>23</sup> Robert Donington, *Baroque Music: Style and Performance* (London: Faber Music Ltd., 1982), 92.

letters and diaries.<sup>24</sup> Harris' research indicates that seventeenth-century sources discussed preferring some degree of *vibrato* in the sound, although the terminology has led to confusion on this point.<sup>25</sup> If the use of *vibrato* indicates a similarity between the vocal technique of that era with our own, she notes a difference in another area. Unlike today where classically trained singers seek to even out the voice throughout the range, baroque writers appreciated the different colors offered by the different vocal registers, more akin to popular styles today.<sup>26</sup>

In examining early sources, Giulio Caccini and Pier Francesco Tosi both wrote very important works concerning vocal performance, including advice on ornamentation and the use of *rubato*. Tosi advocates the technique as one of the essential qualities of artful singing of vocal music.<sup>27</sup> Tosi's tome was originally written without musical examples, a weakness that was remedied by Johann Friedrich Agricola when he translated it into German. John Ernest Galliard translated Tosi's work into English, providing a modest appendix of musical examples in 1743. Agricola's translation of Tosi has been translated into English by Julianne Baird. Baird also introduces the work and provides extensive notes, offering this work as an excellent resource for many elements of baroque vocal performance practices, as observed and recommended in Italy, and subsequently in Italian-obsessed England.<sup>28</sup>

Stephen Hefling has devoted an entire book to the discussion of *notes inégales* and overdotting. He points out the difficulty with modern interpretation, noting that the current

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<sup>24</sup> Howard Mayer Brown and Stanley Sadie, ed. *Performance Practice: Music after 1600*, Norton/Grove Handbooks in Music Vol. 2 (New York: W. W. Norton and Co., 1989), 99.

<sup>25</sup> *Ibid.*, 104-6.

<sup>26</sup> *Ibid.*, 100.

<sup>27</sup> Richard Hudson, *Stolen Time: The History of Tempo Rubato*, (Oxford: Clarendon Press, 1994), 44.

<sup>28</sup> Julianne Baird, trans. and ed., *Introduction to the Art of Singing by Johann Friedrich Agricola* (Cambridge, MA: Cambridge University Press, 1995), 62.

considerations of stylistic appropriateness are “confusingly polemical.”<sup>29</sup> His goal is to present an accurate representation of what is known about *notes inégales* and overdotting, without becoming emotionally attached to one side or the other of previous arguments about what is right, from the perspective of modern performers. He ensures the two concepts are not mistakenly considered two different labels for the same technique by dividing his book into two sections and dealing with each concept separately in great detail. His sources include treatises, dictionaries and other writings on music from the seventeenth and eighteenth centuries. His extensive bibliography provides an excellent tool for further research, divided into sections pertaining to (I) *Notes Inégales*; (II) Overdotting, and Variable Value of the Dot; and (III) Related Issues. He further identifies secondary and primary sources. The inclusion of numerous musical examples and comparative tables makes this book a very useful resource in identifying specificities of this type of rhythmic alteration, by country, time period, instrument, source material, topic, and relationship between sources.<sup>30</sup>

Hefling provides a great deal of evidence to suggest that the practice of *notes inégales* was uniquely French and not used in Italy, making it necessary for composers and performers outside of France and Italy to decide whether to pursue a French or Italianate approach to music from other countries.<sup>31</sup> He then presents primary source evidence from those other countries, which deals with this consideration. He also points out where ambiguities and misinterpretations exist, such as the misinterpretation of Tosi’s comments about “dragging” as an approximation of

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<sup>29</sup> Stephen E. Hefling, *Rhythmic Alteration in Seventeenth- and Eighteenth- Century Music* (New York: Schirmer Books, 1993), ix.

<sup>30</sup> *Ibid.*, 140.

<sup>31</sup> Hefling, 61.



*notes inégales*.<sup>32</sup> He provides a final chapter entitled “Summary Observations” which offers an excellent overview of each of the topics—*notes inégales* and overdotting.

Martha Elliott also deals with the topic of rhythmic inequality briefly in *Singing in Style*, stating that dotted figures in the late Baroque were open to flexible interpretation based on the character of the music and the text.<sup>33</sup> She makes the comparison to jazz performers, stating that they just know when eighth notes need to swing. In fact, she notes that sometimes composers would add markings to indicate where not to swing, by using terms like *notes égales* or *marqué*. She does not provide any explicit evidence for this, but advises singers to look to the text and affect or mood of the piece for guidance. Elliott makes use of primary sources, but does not quote them extensively. She also cites modern authors such as John Butt and Nikolaus Harnoncourt in a more interrelated discussion of performance elements particularly relevant to singers, such as tempo, text, articulation, and rhetoric.<sup>34</sup>

Although Martha Elliott’s work may be useful for singers and teachers as a textbook-style guide, Baird’s translation of Agricola is more practical and specific to the baroque era. It could be useful for students and teachers for learning about and practicing various elements of baroque vocal performance, even though it represents a work that was written late in the baroque period. Similarly, Austin B. Caswell’s translation of Bénigne de Bacilly’s 1668 treatise for singers has much to offer performers and teachers in the way of learning how to improvise ornaments in baroque repertoire, though specifically French. The focus of Bacilly’s treatise is on the acquisition of skills of improvisation, but the issue of *rubato* is also addressed as it pertains to the ability of the singer to fit ornamentation into notated music, stretching the melody or the

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<sup>32</sup> Ibid., 54.

<sup>33</sup> Martha Elliott, *Singing in Style: A Guide to Vocal Performance Practice* (New Haven: Yale University Press, 2006), 61.

<sup>34</sup> Ibid., 44.

entire texture when necessary.<sup>35</sup> Bacilly also discusses the importance of the sounds involved with the execution of text, and the time it takes to make those sounds appropriately: consonants, vowels, final syllables, and the relationship of consonants to vowels within words. He also advises singers on how to give long and short French syllables their due, irrespective of word meaning. Although Bacilly referred to examples in existent music, he did not include these examples in his treatise and singers had to find the references on their own. Caswell has done the cross-referencing for the reader and includes musical examples as indicated by Bacilly, comparing the original notation to an ornamented version following Bacilly's advice.<sup>36</sup> Thus by working through examples and reading the discussions in Caccini, Baird, and Bacilly, students and instructors may discern a significant basis for baroque performance practice, at least as it existed in Italy and France, and was interpreted by a German perspective. Playford is our unique guide as to how this was perceived and practiced in England, supplemented by specific examples spread throughout various manuscripts.

Some mid-seventeenth-century English songs enjoyed their first publication in 2000 in an A-R edition by Gordon James Callon entitled *Songs with Theorbo (ca. 1650-1663)*. In his Introduction to this collection, Callon states that one of the central features of baroque music is its improvisatory nature, in addition to the use of a *basso continuo*, and the emerging awareness of instrumental color and variety.<sup>37</sup>

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<sup>35</sup> Austin B. Caswell, trans. and ed., *A Commentary upon The Art of Proper Singing (Remarques curieuses sur l'art de bien chanter)* by Bénigne de Bacilly, 1668 (Brooklyn, NY: The Institute of Mediaeval Music, Ltd., 1968), VII.

<sup>36</sup> Ibid., VIII.

<sup>37</sup> Callon, *Songs with Theorbo*, vii.

## CHAPTER 4

### IDENTIFICATION OF THE REPERTOIRE

#### General Description

The repertoire that comprises this study includes solo secular declamatory continuo songs in English, by English composers, written from approximately 1635 to 1665. There is difficulty in attaching the most appropriate label to this very specific repertoire. The over-arching genre to which these songs belong may be referred to as “continuo song” which simply means a solo vocal piece intended to be accompanied by a solo continuo instrument. These particular songs were intended for one singer and one instrument. Often the singer accompanied himself or herself. This performer was also often the composer of the work being performed.

Spink refers to this particular style of continuo songs as “chamber ayres.”<sup>38</sup> The mid-seventeenth-century English song repertoire certainly suits the description of that quality of “ayre” in music as referring to a melody with harmony that could be aesthetically described as good.<sup>39</sup> Roger North, in an essay of 1710, describes ayre as “a good style in verse or prose—a sort of musick that seems to flow from Nature, one sound following another as if they were of a family, so as nothing occurs that occasions any one to say Why, or What means this? Every thing proper, and nothing fantasticall or in the least defective, but as the Thames, in Denham’s

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<sup>38</sup> Ian Spink, “English Cavalier Songs, 1620-1660,” in *Proceedings of the Royal Musical Association, for the Investigation and Discussion of Subjects Connected with the Art and Science of Music*, 86<sup>th</sup> Sess. (1959-1960) (London: The Royal Musical Association, 1960), 66.

<sup>39</sup> John Wilson, *Roger North on Music* (London: Novello and Company, Ltd., 1959), 69.

description, still full but never overflowing.”<sup>40</sup> There is also a difficulty with the use of the term “ayres” because this term is quite often applied to the lute-song tradition of the earlier Jacobean generation and can therefore be misleading.

The use of the descriptor “declamatory” aids in the identification of the mid-seventeenth-century English repertoire. Continuo songs of this era in England may generally be categorized as either declamatory or tuneful, although both styles can exist to varying degrees in individual songs. Songs in a primarily tuneful style were also called “catches” and “glees” and remained popular in England well into the restoration. They will not be included in the repertoire under consideration in this study. This study will focus on the declamatory style continuo songs, which will be referred to as “declamatory ayres.”

Spink and others feel that “English declamation was largely an indigenous development, only indirectly influenced from abroad.... the ‘stile rappresentivo’ was virtually unknown in England until considerably later.”<sup>41</sup> As evidence for a lack of Italian influence, Spink points out that there is no example of figured bass in English song manuscripts prior to 1635.<sup>42</sup> The Italian madrigal was a stronger influence than Italian monody, which never really took hold in England.

The declamatory ayre finds its roots in England in the more serious lute-songs of the previous era, adapted to suit the needs of the increasingly popular court masque. To accomplish the dramatic needs of the masque, composers exaggerated rhetorical elements of the text, which might mean sacrificing musical structures. With the text at the fore, the music was of secondary importance, with a marked treble/bass polarity.<sup>43</sup> Accompaniments were simplified from the previously contrapuntal lute-song style into a harmonically conceived, chordal, continuo style

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<sup>40</sup> Wilson, 68.

<sup>41</sup> Spink, “English Cavalier Songs,” 63.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid., 64.

indicated by an unfigured bass. Singers would provide “loud, clear, heroic musical declamation over simple harmonies sustained, reiterated or slowly changing.”<sup>44</sup>

From the masque, this new type of song moved into the more intimate circles of court poets and musicians with Ben Jonson and Nicholas Lanier the co-centers as “Poet Laureate” and “Master of the King’s Musick” respectively. Spink suggests that the presence of an increasing number of “young singer-instrumentalists who sought their living at Court rather than in ecclesiastical or private service,” helped spur the development of this genre.<sup>45</sup> With a move back into a chamber setting the genre took on more nuance and subtlety. Singers often accompanied themselves, but they may also have been accompanied by a different performer playing theorbo, lute, bass viol, guitar, or cittern.<sup>46</sup> After the restoration of the monarchy in 1660 the declamatory ayre waned in popularity as the court turned its favor toward tuneful ayres, as described above, in addition to music displaying a greater French influence.<sup>47</sup>

### The State of Music in England

Prior to the eruption of civil war in England in 1642 Nicholas Lanier as “Master of Musick” in the service of King Charles I was in charge of more than three hundred musicians in six separate groups, each with its own duties to uphold in the daily life of the court.<sup>48</sup> The largest group was the chapel royal, which included a choir of twelve boys and twenty gentlemen who sang daily chapel services, masques and other special events.<sup>49</sup>

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<sup>44</sup> Spink, “English Cavalier Songs,” 65.

<sup>45</sup> Ibid., 65.

<sup>46</sup> See Chapter 2 for definitions of instruments. See Appendix A for illustrations of theorbo and bass viol.

<sup>47</sup> Spink, “English Cavalier Songs,” 66.

<sup>48</sup> Price, Curtis, editor. *The Early Baroque Era: From the Late 16<sup>th</sup> Century to 1660s*, Music and Society (Englewood Cliffs, New Jersey: Prentice Hall, 1995), 305.

<sup>49</sup> Ibid.

In 1642 King Charles I was deposed, sent into exile at Oxford, and subsequently executed in 1649. From 1649 to 1660 there was no king in England and the country was ruled by a Puritan Parliament under the leadership of Oliver Cromwell. With Charles I in exile, about three hundred court musicians suddenly found themselves without a royal court. As a result they were forced to find other employment. Some of them turned to teaching and engaging in private performances in homes of the English aristocracy in England and abroad, including the home of Cromwell himself.<sup>50</sup> Notes made in some of the manuscripts these composers-turned-teachers used to instruct singers during this time, in addition to their students' copies of songs, have helped inform us in performance practice, especially in the use of ornamentation.

It has been well-reported that the Puritans disapproved of elaborate music in church, but it is less well-known that they enjoyed and supported music in other arenas. Noted music historian, Dr. Charles Burney reported that, "Oliver Cromwell loved a good voice and instrumental music well."<sup>51</sup> Other music historians have also commented on Cromwell's penchant for hosting concerts that featured talented musicians.<sup>52</sup>

Besides church music, another art form silenced in the commonwealth was the theatre. Some theatrical performances moved out of the public eye and into the private sector. Public theatres were closed and there was no court to host court-masques, but even Cromwell himself allowed masques and even some plays with music to be performed at private functions.<sup>53</sup> Concert performances of music were not banned, and during this time concert performances took on a more dramatic element. This provided many opportunities for women to portray dramatic characters and situations prior to their first appearances, displacing male actors in such roles, on

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<sup>50</sup> Peter Lindenbaum, "John Playford: Music and Politics in the Interregnum." *Huntington Library Quarterly* 64, no. 1/2 (2001), 132.

<sup>51</sup> Gladding, 508.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

the English stage after the restoration of the monarchy in 1660.<sup>54</sup> Roger North notes that during the interregnum, “when most other good arts languished Musick held up her head, not at Court nor (in the cant of those times) profane Theaters, but in private society...not onely in country but citty familys, in which many of the Ladys were good consortiers; and in this state was Musick daily improving more or less till the time of (in all other respects but Musick) the happy Restauration.”<sup>55</sup>

In 1660 Charles II was restored to the throne by a post-Cromwellian parliament and many court musicians returned to the service of the new king. Noted diarist, Samuel Pepys and his cousin traveled to Scotland to retrieve Charles II and took two music books for the journey (both published by Playford,). Gladding suggests these were “probably Matthew Locke’s *Little Consort of Three Parts* (1656) and the anthology of works by John Hilton, Charles Colman, and others, *Select Ayres and Dialogues for One, Two, and Three Voyces* (1659).”<sup>56</sup>

### Principal Composers

Principal Composers of the mid-seventeenth-century English declamatory ayre include Nicholas Lanier, John Wilson, Henry Lawes, William Lawes and Charles Colman, as well as many other worthy contributors, including Alfonso Bales, Robert Johnson, John Johnson, John Jenkins, John Goodgroome, Mathew Locke, William Webb, William Caesar, George Jeffries, John Gamble, Edward Colman, John Hilton, John Taylor, Simon Ives, and England’s first female composer to be published, Lady Mary (Harvey) Dering. There is also a wealth of anonymous songs. Many song composers had been associated with the royal court.<sup>57</sup>

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<sup>54</sup> Jessica M. Kerr, “Mary Harvey: The Lady Dering” *Music & Letters* 25, no. 1 (Jan., 1944), 31.

<sup>55</sup> Wilson, 294.

<sup>56</sup> Lindenbaum, 125.

<sup>57</sup> Lewis, *Musica Britannica*, xix.

Spink categorizes the principal composers of the era described above as “classics” and “romantics,” with Nicholas Lanier, William Lawes and Charles Colman representing the classical line, “characterized by unaffected, though by no means unsophisticated, melodic and declamatory writing, and increasingly by a tonally directed harmonic idiom...conventionally lyrical and extrovert in character, while the pathetic has little appeal.”<sup>58</sup> This is the line that would lead directly to the evolution of English song throughout the late seventeenth century. The romantics include John Wilson and Henry Lawes, whose songs are more overtly dramatic and subtly nuanced respectively. Both composers were concerned with detail and the importance of expressive devices, embracing a truly baroque aesthetic, which would become old-fashioned before the end of the century.<sup>59</sup>

#### Nicholas Lanier

In addition to his previously-discussed courtly duties as Master of the King’s Musick, which included overseeing musicians and writing music for masques, Lanier was King Charles I’s art buyer in Italy in the late 1620s, where he would no doubt have been exposed to Italian recitative. He is credited with having written the only true English solo recitative, the twenty minute “Hero and Leander.” Lanier’s style has been described as both aloof and charming, opting for simple diatonic chord progressions reflecting the new harmonic function of the bass over which the voice could move with declamatory freedom. Many of his songs have been lost.<sup>60</sup>

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<sup>58</sup> Spink, *Dowland to Purcell*, 126.

<sup>59</sup> Ibid.

<sup>60</sup> Ibid., 100.



### John Wilson

One of Wilson's associations with the court was his tenure as a song-writer with The King's Men.<sup>61</sup> His style reflects both dramatic and common touches that could appeal to the general public as well as courtiers, with a general lack of subtlety. His aim was to move his audience dramatically. Spink describes his writing style as "given to quirkishness...and downright popular."<sup>62</sup> Key words tend to be illustrated with chromaticism or blatant word-painting.<sup>63</sup> One of his stylistic indicators is the use of an interrupted cadence in place of the tonic-dominant close (when the movement is upward), and a Phrygian cadence when the movement is downward. Spink describes his harmonic language as belonging to the "unsettled early Baroque," in somewhat of a no-man's-land between the use of modes on one hand, and the new tonal system on the other.<sup>64</sup> Wilson accompanied Charles I in his exile to Oxford in 1642, and stayed on as professor until 1661. He has also provided us with great sources for theorbo repertoire, including chord charts.<sup>65</sup>

### Henry Lawes

Henry Lawes is perhaps the best-known and most important songwriter of mid-seventeenth-century England, writing over 350 songs. He was revered for his declamatory songs during his lifetime, yet overlooked or sorely misunderstood by music historians and critics of a later era looking back on his contribution. Spink expresses the dilemma of appreciating Lawes in a post-Lawes era, "Since his songs derive so much from qualities of speech it is consequently in

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<sup>61</sup> The theatre troupe most closely associated with William Shakespeare.

<sup>62</sup> Spink, *Dowland to Purcell*, 58.

<sup>63</sup> Vincent Duckles, "The 'Curious Art' of John Wilson (1595-1674)," *Journal of the American Musicological Society* VII (1954): 99.

<sup>64</sup> Spink, *Dowland to Purcell*, 109.

<sup>65</sup> *Ibid.*, 135.

performance rather than on paper that the full subtlety and refinement of his technique can be recognized. This is something that critics have failed to grasp. They saw that his style was neither that of recitative nor air but lay between the two. Lacking a name it almost had no business to exist!"<sup>66</sup>

Lawes was primarily concerned with the proper setting of the text giving it "just note and accent."<sup>67</sup> In his own words, "*the way of Composition I chiefly profess...is to shape Notes to the Words and Sense.*"<sup>68</sup> The use of rests is ubiquitous in his canon as he represents punctuation in the text with rests in the music and ensures that poetic and musical cadences coincide. This results in a maximally flexible vocal line within a rhetorically consistent framework.<sup>69</sup> There is a full close at the end of each stanza and a half close at the end of each phrase. Strong syllables are set on strong beats or syncopated high notes, with pitch levels representing an exaggeration of the inflection and emphasis of declaimed speech. He sought out the best poets, to whom he had easy access in court. He set works by Carew, Herrick, Suckling, Lovelace, Waller, Cartwright, and Milton, who was Lawes' protégé and close friend. He wrote his best songs while in the Court of Charles I, and spent the interregnum teaching the aristocratic ladies of London how to sing those songs, leaving indications notated in their copies of his works.<sup>70</sup> He also held musical evenings at his home where his students could display their talents.<sup>71</sup>

Both Lawes and Wilson wrote longer declamatory works, which were extended, through-composed songs, seemingly influenced by the Italian recitative, though Lawes criticized the public for its preference of all things Italian over English in the prefaces to his publication of his

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<sup>66</sup> Ibid., 86.

<sup>67</sup> Ibid., 98

<sup>68</sup> Ibid.

<sup>69</sup> Ibid., 83.

<sup>70</sup> Ibid. 76.

<sup>71</sup> H. Watkins Shaw, "Extracts from Anthony A Wood's 'Notes on the Lives of Musicians,' Hitherto Unpublished," *Music & Letters* 15, no. 2 (Apr., 1934), 158.

works in 1653, 1655 and 1658.<sup>72</sup> He died in October 1662, “the last musical link with Shakespeare and the Elizabethans.”<sup>73</sup>

### William Lawes

The younger brother of Henry Lawes was better known for composing instrumental music that sometimes broke the rules of “mathematicall composition.”<sup>74</sup> He also wrote a number of diatonically tonal songs that provide a contrast to his more harmonically daring string music.<sup>75</sup> He succeeded Lanier as chief composer of court masques, and Wilson as song-writer for The King’s Men. Despite his untimely death from a stray bullet at the siege of Chester in 1645, his songs look forward to the restoration with a heroic, confident style, and a talent for melodic writing that was well-suited for the stage.<sup>76</sup> His lighter, tuneful ayres were more popular than his straightforward declamatory ones.

Spink compares the styles of Henry and William Lawes by pointing out that Henry’s style was perfectly suited to Milton’s concept of the masque, whereas William’s was perfect for Davenant’s, explaining that, “One is pastoral, an exquisite poetic creation graced by songs, the other heroic, ritual, music and dance, musical expression is externalized, panache but little passion.”<sup>77</sup>

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<sup>72</sup> Spink, *Dowland to Purcell*, 98.

<sup>73</sup> Kerr, 31.

<sup>74</sup> Shaw, 158.

<sup>75</sup> Spink, *Dowland to Purcell*, 112.

<sup>76</sup> *Ibid.*, 113.

<sup>77</sup> *Ibid.*, 115.

### Charles Colman

Charles Colman was a singer and musician in the courts of King James and Charles I. Spink feels he “was the most modern in style of the court songwriters, and that his gifts, especially dramatic gifts, were such that he might have been the founding father of English Opera.... He stands in the direct line that leads from Lanier to Purcell.”<sup>78</sup> But Colman had strong anti-royalist connections, which may have prevented his success in the court of Charles II.<sup>79</sup> In 1642 he began teaching music in London, earning the title of “Doctor of Musick” at Cambridge about 1653.<sup>80</sup> Not many of his songs have survived and none are in early manuscript form. Unlike his contemporaries he often provides a well-figured bass. He has a firm grasp of tonality but uses a rich harmonic language, particularly in minor keys, fully recognizing the harmonic minor, and his use of dissonance foreshadows Purcell.<sup>81</sup>

### Musical Characteristics of the Repertoire

Musical characteristics of the mid-seventeenth-century declamatory ayre all stem from an effort to embrace a sense of expressive freedom that is entirely based in the text. There is no music for music’s sake, as is evident from one distinguishing feature of this repertoire—the absence of instrumental introductions, interludes or postludes. Texts were drawn from some of the leading poets of the day.<sup>82</sup> The text-music relationship defines the mid-seventeenth-century declamatory ayre. There is very little, if any, text repetition, heightening the importance of each individual word. Composers wrote music that would serve to best express the meaning of the

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<sup>78</sup> Ibid., 118.

<sup>79</sup> Lindenbaum, 136.

<sup>80</sup> Shaw, 158.

<sup>81</sup> Spink, *Dowland to Purcell*, 117.

<sup>82</sup> Philip L. Miller, review of *Musica Britannica: A National Collection of Music*, Vol. XXXIII, *English Songs 1625-1660*, by Ian Spink in *Notes*, second series, 28, no 4 (Jun, 1972), 771.

text. This had an effect on all aspects of the composition including rhythm, melody and accompaniment. According to Spink, this “lack of a purely musical logic in terms of melodic and rhythmic symmetry, polyphonic texture or tonal progression, enables the words to be treated with utmost attention to details of accentuation and rhythm, inflection and punctuation, as well as with affective emotional expression.”<sup>83</sup>

Composers considered the temporal quantity of each syllable of text, as either strong (long) or weak (short). Strong syllables were set to longer rhythms, often “three or four times the length of weak (hence short) syllables.”<sup>84</sup> Henry Lawes provides us with the best examples of the use of uneven rhythms in the differentiation between long and short syllables.<sup>85</sup> This differs from the French technique of *musique mesurée*, however, with its strict rules concerning the setting of long and short syllables irrespective of the meaning of the words being set.<sup>86</sup>

The vocal line, though sometimes quite tuneful, is functionally purely expressive, with chromatic inflections on appropriate words, and a rhythmic freedom that is based in the text and its punctuation. The punctuation of a poem may be literally translated into music with the addition of rests within a musical phrase. This, combined with the long and short syllables described above, results in irregular, short, and non-symmetrical phrase lengths, and unequal rhythms.<sup>87</sup> The melodic line is generally comprised of a number of smaller, sometimes quite jagged melodic elements. The bass line serves a harmonic function as a supportive foundation for the vocal line. As a result, it is relatively slow-moving and simple compared to the earlier lute-songs, employing a lesser variety of chords at a slower rate of harmonic change.<sup>88</sup>

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<sup>83</sup> Spink, *Dowland to Purcell*, 118.

<sup>84</sup> Spink, “English Cavalier Songs,” 73.

<sup>85</sup> Spink, *Dowland to Purcell*, 83.

<sup>86</sup> Spink, “English Cavalier Songs,” 74.

<sup>87</sup> Miller, 772.

<sup>88</sup> Spink, *Henry Lawes*, 74.

The songs do not exhibit a specific formal structure, but there is a tendency for a type of *bipartite* construction (A:B) with or without a coda, often labeled as a chorus (A:B:C), identified by Lefkowitz as “recitative ballad” form.<sup>89</sup> The chorus is preceded by a full close and double bar, or by the label *chorus* or *cho*. A change in the meter to triple time is common, and it is usually marked for repetition.<sup>90</sup> Some songs do not exhibit this *bipartite* form and seem to be made up of what Spink calls “episodes,” which may include only a couplet or short stanza. These episodes link together to form a type of musical chain, “It is such ‘chains’ more than any other single factor, which gives much of this music its rambling character; and at best, is so unaffected by formal elements that it is entirely uninhibited in its detailed setting of the words. At such times, the nearest approach to real recitative is made, and greater naturalism of declamation and intensity of expression is possible.”<sup>91</sup>

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<sup>89</sup> Spink, “English Cavalier Songs,” 75.

<sup>90</sup> Ibid.

<sup>91</sup> Ibid.

CHAPTER 5  
PERFORMANCE PRACTICE  
French and Italian Influences

French music and musicians strongly influenced English music in the seventeenth century, with many French musicians in the court of Charles I and his French wife, Henrietta Maria. The French style in England, however, mainly reveals itself in songs through the influence of dance rhythms in tuneful ayres. Generally the French style in song was concerned with a graceful rendition of civilized restraint on texts with happy or slightly lovelorn themes, as exemplified in the genre of the *air de cour*. In contrast, the Italian style aimed to passionately express extremes of human emotions in songs such as solo madrigals and cantatas. One similarity between the French *airs de cour* and the English repertoire was the preference for ornamentation to occur on unstressed syllables and unimportant words, in contrast with the Italian madrigal style of ornamenting strong syllables and colorful words. The style of ornamentation, however, is very much after the Italian fashion of the early seventeenth century.

The large, long-necked lute family instrument, the theorbo, was the favored continuo instrument for the English declamatory ayre.<sup>92</sup> The French theorbo is more closely related to the English instrument than the Italian one, as it is usually tuned in A with 2 re-entrant strings, single strung, whereas Italians had double fingerboard courses and single basses.<sup>93</sup> Sayce points out that

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<sup>92</sup> See Appendix A for an illustration of a theorbo being played.

<sup>93</sup> Linda Sayce, "Continuo Lutes in 17<sup>th</sup> and 18<sup>th</sup>-Century England," *Early Music* 23, no. 4, "Music in Purcell's London I" (Nov. 1995), 680.

there is no evidence that an Italian instrument was played in England (except in the specific case of the celebrated Italian musician, Notari).<sup>94</sup>

### Accompaniment Instruments<sup>95</sup>

The unfigured basses of English declamatory ayres were intended for realization by a single continuo string instrument such as a viol, lute, guitar, chitarrone, or theorbo-lute—not a keyboard. Playford (after Caccini) advises singers to “sing to a Theorbo or other Stringed Instrument.”<sup>96</sup> The subtlety of expression required in the performance of these songs might easily be overpowered by an accompaniment style of a later era. The harpsichord realization appropriate for Purcell, which may include a great deal of figuration, word painting, and registration changes, is inappropriate for this repertoire.<sup>97</sup>

According to palace records, the English court acquired its first theorbo in 1627, its second in 1632, and a theorbo-lute in 1633. In 1634 at least twelve theorbo players accompanied Shirley’s masque, *The Triumph of Peace*.<sup>98</sup> The first reference to the archlute in England was not until 1664.<sup>99</sup> There is some discussion as to specifically which instrument was intended by the English use of the word “theorbo” in England, and no instrument has survived to provide direct evidence. Without a physical instrument we rely on descriptions like those found in treatises by Mace and the diaries of Pepys and Evelyn, as well as pictures and illustrations from the era, which indicate that the theorbo-lute was the predominant accompaniment instrument.<sup>100</sup> Mace states that, “the theorbo-lute is principally used in playing to the voice or in consort; it being a

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<sup>94</sup> Ibid., 678.

<sup>95</sup> For illustrations of a theorbo and bass viol, see Appendix A.

<sup>96</sup> Playford, *An Introduction... Twelfth Edition*, 94.

<sup>97</sup> Sayce, “Continuo Lutes,” 680.

<sup>98</sup> Ibid., 673.

<sup>99</sup> Ibid., 681.

<sup>100</sup> Spink, “English Cavalier Songs,” 67.



lute of the largest size.”<sup>101</sup> Ashworth and O’Dette state that secular solo songs were intended “for voice and lute or chitarrone.”<sup>102</sup> Linda Sayce suggests that the role of the twelve-course lute in accompaniment may be much greater than has previously been supposed.<sup>103</sup>

The instrument that Talbot calls an “English theorbo” has many features in common with the twelve-course lute, stating that, “the theorbo, is no other than that which we called the old English Lute... the theorbo-lute is principally used in playing to the voice, or in consort.”<sup>104</sup> Sayce also suggests that the ten-course lute would be a reasonable substitute for the earlier songs, such as those of Robert Johnson, and concedes that larger instruments had become preferred by the 1670s.<sup>105</sup> The guitar, though held in lower esteem than lutes and viols, was becoming increasingly popular and would seem to be an ideal candidate for use by modern singers in the performance of this repertoire.<sup>106</sup>

### Pitch and Transposition

Although the pitch, A4, is generally represented as 440 Hz on modern electronic tuners, and is widely considered a standard tuning, it is not the only option. Around the world A4 may be represented by any number of pitch deviations between approximately 430 Hz (Mozart’s C=256) and 446 Hz, with most early music groups opting for a standard of A4 that is a half tone lower than A=440, at A=415 Hz. A complete discussion of the history of pitch is available in Bruce Haynes’ book, *The History of Performing Pitch: The Story of A*. Playford advises that

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<sup>101</sup> Ibid.

<sup>102</sup> Jack Ashworth and Paul O’Dette, “Basso Continuo,” chapter in *A Performer’s Guide to Seventeenth Century Music*, edited by Stewart Carter, revised and expanded by Jeffrey Kite-Powell (Bloomington: Indiana University Press, 2012), 320.

<sup>103</sup> Sayce. “Continuo Lutes,” 683.

<sup>104</sup> Ibid., 675.

<sup>105</sup> Ibid., 683.

<sup>106</sup> Lewis, ed., xix.

singers should “tune” a song, such that they may be able to sing their “highest note...without squeaking, and your lowest note without grumbling.”<sup>107</sup> This advice suggests that a singer should choose to sing a piece in a key that will prevent such squeaking and grumbling. Suffice it to say, a modern performer should have no qualms about transposing this repertoire to best suit his or her needs. Original keys (or modes) would have been relative to the tuning of the accompaniment instrument, as is evident from songs which contain tablature. Many of these songs can be found at different pitch levels in different copies of early manuscripts and publications.

### Continuo Realization

The tradition of the theorbo song in England is an indigenous one, arising from the tradition of the lute-song, accompanied by an English instrument. It is not an import of Italian monody, accompanied by an Italian instrument. One of the principal indicators that this is the case is that none of the tablatures found in English sources use Italian theorbo tuning.<sup>108</sup> According to Sayce, “vieil ton with or without re-entrant course was the main continuo tuning,” though not the only one.<sup>109</sup> The limited tablature from the period gives us insight into realization practices, including the fact that the diapasons—long unfretted bass strings—were important for marking time and sustaining harmonies.<sup>110</sup>

The style of realization of mid-seventeenth-century declamatory ayres is both fundamental and ornamental, principally providing a firm harmonic framework for the singer.<sup>111</sup>

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<sup>107</sup> Playford, *An Introduction...Twelfth Edition*, 67.

<sup>108</sup> Sayce, 683.

<sup>109</sup> Ibid.

<sup>110</sup> Spink, “English Cavalier Songs,” 66.

<sup>111</sup> Edward Huws Jones, “The Theorbo and Continuo Practice in the Early English Baroque,” *The Galpin Society Journal* 25 (July 1972), 71.

Continuo players would have realized the unfigured bass line extemporaneously according to the Rule of the Octave.<sup>112</sup> This rule states that, “The third, sixth and seventh degrees of the scale and all sharp notes were treated as sixth chords; the others as fifths. Cadences would often have 4-3 suspensions and sometimes 7-6 progressions.”<sup>113</sup> Although realizations would have been fairly simple and chordal, it is probable that the theorboist would have added ornamentation in performance. Jones assures us that, “the skilled theorboist would fit his realization to the mood of the songs and integrate accompaniment to the vocal line.”<sup>114</sup> The *tierce de Picardie* (major triad instead of minor) was reserved for the last chord of the final stanza.<sup>115</sup>

### Tempo

According to Playford there are only two “Moods or Characters by which Time is distinguished, Common-Time, and Tripla-Time.”<sup>116</sup> All others derive from these two. The slowest of the Common-Time derivatives is marked C and is measured by a whole note, divided into four equal parts. He advises that this is specifically as slow as a chamber clock pendulum. A slightly faster type of common time is marked by what we know today as cut time, and the quickest common time variant looks like a backward version of a cut time sign, in which Playford advises “you may tell one, two, three, four, in a Bar, almost as fast as the regular Motions of a Watch.”<sup>117</sup> The description for 6/4 is “very brisk, and is always used in Jigs.”<sup>118</sup> In tripla time, the slowest is measured by three half notes in a bar, with a time signature marking of

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<sup>112</sup> Spink, *Dowland to Purcell*, 79.

<sup>113</sup> Ibid.

<sup>114</sup> Jones, “Theorbo and Continuo Practice,” 71.

<sup>115</sup> Spink, ed., *Musica Britannica*, xix.

<sup>116</sup> Playford, *An Introduction...Twelfth Edition*, 75.




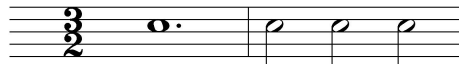
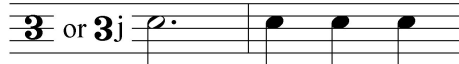
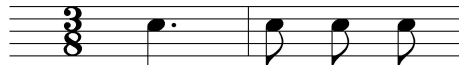
<sup>117</sup> Ibid.

<sup>118</sup> Ibid., 76.

3/2. The quicker tripla is three quarter notes per bar and is marked 3 or 3j. Songs with a time signature of 3/8 should be sung twice as fast as those marked 3 (3j).<sup>119</sup>

The previous information from Playford combined with information from Christopher Simpson leads Spink to believe that the quarter note beat was equal to about 80 ticks per minute, and that there were two sorts of triple time: the first, with three half-notes (minims) to a bar is notated as 3/2 with “each minim [half note] about the length of a crotchet [quarter note] in common time.” In other words, the half note equals 80 in 3/2 time. The second type of tripla, notated as 3 or 3j, is equivalent to a modern time signature of 3/4 with three quarter notes to a bar. This tripla moves at a quicker pace but not twice as fast as 3/2. He suggests this quicker motion would set the tempo of an entire measure of 3 (3j, 3/4) equal to a half measure of common time—that the half note of 4/4 is equal to the dotted half note of 3/3j.<sup>120</sup> This would set the tempo of the dotted half note in 3 tripla to 40 ticks per minute.

Figure 1. – Summary of Playford’s Tempo Indications.

|  |   |
|--|---|
| <p>Common Time</p>  <p>slowest - chamber clock pendulum</p>  <p>slightly faster</p>  <p>quickest - almost as fast as the regular motions of a watch</p> | <p>Tripla Time</p>  <p>slowest</p>  <p>quicker</p>  <p>Twice as fast as 3</p> |
|--|---|

$$C \text{ } \text{half note} = 3 \text{ } \text{quarter note}$$

<sup>119</sup> Ibid., 77.

<sup>120</sup> Ian Spink, Introduction to *Musica Britannica*, xvii.

## Rhythm

Singers in mid-seventeenth-century England used *rubato* in a similar manner to modern singers as a means of most expressively communicating the text. Baroque singers understood that they “should disregard precise notation in favor of declaiming the text in music according to the cadence and sense of the words.”<sup>121</sup> The proper interpretation of such music in strict tempo was impossible, as we are informed in the 1680 *Synopsis of Vocal Musick*, “In passionate musick...the ordinary measure of time is here less regarded, for many times is the value of the notes made less by half, and sometimes more, according to the conceit of the words with a graceful neglect.”<sup>122</sup> This graceful neglect is also discussed by Caccini as *sprezzatura*.<sup>123</sup> Roger North, writing in the early eighteenth century, agrees with famed singer and author, Tosi, that the “chief art of a performer” is in the “dwelling upon some notes too long and coming off others too soon; that is, breaking time and keeping it.”<sup>124</sup> By this he means that the measures are kept more or less in time but the notes within them are not.<sup>125</sup> There is no evidence of any real utilization of the French system of *notes inégales*, but unequal notes were deemed more graceful than even ones.<sup>126</sup>

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<sup>121</sup> George Houle, “Meter and Tempo,” chapter in *A Performer’s Guide to Seventeenth Century Music*, edited by Stewart Carter, revised and expanded by Jeffrey Kite-Powell (Bloomington: Indiana University Press, 2012), 347.

<sup>122</sup> A. B., and Early English Books Online. *Synopsis of Vocal Musick: Containing the Rudiments of Singing Rightly Any Harmonical Song, Delivered in a Method so Solid, Short and Plain That This Art May Now Be Learned More Exactly, Speedily and Easily, Than Ever Heretofore : Whereunto Are Added Several Psalms and Songs of Three Parts, Composed By English and Italian Authors for the Benefit of Young Beginners* (London: Printed for Dorman Newman ..., 1680), 44.

<sup>123</sup> Giulio Caccini, *Nuove Musiche e Nuova Maniera di Scriverle*, ed. H. Wiley Hitchcock, *Recent Researches in the Music of Baroque Era*, Vol. 28 (Madison, WI: A-R Editions, Inc., 2000), vi.

<sup>124</sup> Wilson, 151.

<sup>125</sup> Ibid., 152.

<sup>126</sup> Playford, *An Introduction...Twelfth Edition*, 72.

## Vocal Technique

The four “essential vocal qualities” emphasized by Baroque authors were “perfect intonation, good breathing technique, clear enunciation of the words and proper expression of the text.”<sup>127</sup> These are certainly qualities singers still prize today in modern art-singing, one difference being that singers also now prize, above all, the *legato* line.<sup>128</sup> *Legato* line would not have been entirely absent from baroque singing, but it was not universally applied as an essential element of beautiful singing. Another essential element of modern art-singing that was not entirely absent from Baroque singing is *vibrato*. There is good evidence for the use of *vibrato* as an ornamental element of the voice, or a naturally occurring element of the human voice, but it was not considered a basic element of a singer’s sound as it is today.<sup>129</sup>

There is evidence to suggest that the early Italian method of singing persisted in England until at least 1680, with the *trillo* becoming obsolete by 1690.<sup>130</sup> In 1652 Playford says that English music has been refined “to a more smooth and delightful Way and Manner of Singing after this new Method by Trills, Grupps, and Exclamations, and have been wed to our English Ayres above this 40 years and taught here in England; by our late eminent Professors of Musick, Mr. Nicholas Lanier, Mr. Henry Lawes. Dr. Wilson and Dr. Coleman [sic], and Mr. Walter Porter.”<sup>131</sup>

Playford advises singers to sing with a “clear and natural Voice, avoiding feigned Tunes of Notes,” which will serve “aptly for all the Notes which a Man can manage according to his Ability, employing his Wind in such a fashion as he commands all the best passionate Graces

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<sup>127</sup> Ibid., 96.

<sup>128</sup> Ellen Harris, “Voices,” chapter in *Performance Practice: Music after 1600*, edited by Howard Mayer Brown and Stanley Sadie (New York: W. W. Norton & Co. Inc., 1<sup>st</sup> U.S. edition, 1990) Norton/Grove Handbooks in Music, 100.

<sup>129</sup> Ibid., 104.

<sup>130</sup> Stanford, 22.

<sup>131</sup> Ibid.

used in this most worthy manner of Singing.”<sup>132</sup> Spink also notes that singers would have effected a “clear, ceremonial, heroic, rather pretentious type of...singing”<sup>133</sup> Singers need not have sung with less than a full voice, except as an effect of musicality.

### Dramatic Interpretation

Singers will reflect the specificity of their dramatic intentions in songs through their choices of ornamentation, tempo, rhythmic alteration, dynamics and use of *rubato*. Bernhard gives specific advice as to the musical portrayal of certain emotions:

A singer should not raise his voice in connection with the affect of humility or love; nor let it fall several tones when anger is to be shown. In the recitative style, one should take care that the voice is raised in moments of anger, and to the contrary dropped in moments of grief. Pain makes it pause; impatience hastens it. Happiness enlivens it. Desire emboldens it. Love renders it alert. Bashfulness holds it back. Hope strengthens it. Despair diminishes it. Fear keeps it down. Danger is fled with screams. If, however, a person faces up to danger, then his voice must reflect his daring and bravery.”<sup>134</sup>

Brody and Brook remind us that improvisatory aspects of the music are central to the music of the era.<sup>135</sup> Spink notes that the goal of the composers was “to ennoble and intensify the emotions of the poem, making it more heroic or pathetic in quality.”<sup>136</sup> Performers should pay as much attention to their own dramatic interpretations of the songs as the composers of the songs paid to these values in their musical settings of the poetry. This aspect of performance practice crosses from the realm of singer into the worlds of actors and orators, taking many cues from the art of rhetoric. The art of rhetoric was well understood by mid-seventeenth century composers, poets, performers and audience members alike.

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<sup>132</sup> Playford, *An Introduction...Twelfth Edition*, 95.

<sup>133</sup> Spink, “English Cavalier Songs,” 64.

<sup>134</sup> Christoph Bernhard, “On the Art of Singing,” translated by Walter Hilse in “The Treatises of Christoph Bernhard,” in *The Music Forum*, Vol. III (New York: Columbia University Press, 1973), 24.

<sup>135</sup> Brody and Brook, 4.

<sup>136</sup> Spink, *Henry Lawes*, 74.

## Rhetoric

Toft advises that the ability to recognize various elements of rhetoric benefits singers by highlighting significant musical procedures that might otherwise be overlooked, “Once singers understand the purpose of certain figures they are in a better position to convey to listeners the emotional intentions of the text.”<sup>137</sup> Toft further explains that, “in early seventeenth-century England the main goal of music, along with its sister arts oratory and poetry, was to persuade or move the mind, that is, the affections or passions, of the listener.”<sup>138</sup> This act of persuasion defines the purpose and practice of rhetoric.<sup>139</sup>

The five traditional areas of rhetoric include: *inventio*, *dispositio*, *elocutio* (or *decoratio*), *memoria*, and *pronunciatio*. *Inventio* concerns the discovery of the subject matter. Though this may seem more the realm of the composer, the improvisatory nature of the music makes it the task of the performer to make the listeners feel as though the singer is extemporizing the words and music. The character portrayed should certainly make discoveries that lead to his or her singing the poetry that has been provided. Additionally, the singer will invent his or her own embellishments in performance, as a means of completing the composition, as it best serves each specific performance.

*Dispositio* deals with the ordering or arranging of the material in a way that will best serve the writer’s purposes. Singers can look to this ordering in the text, as executed by the poet and/or composer, as a guide to what the character’s purpose may be in expressing this text. It is also a useful tool in considering when and where to add embellishments, and to what degree.

*Memoria* is straightforward, meaning that the performer memorizes the material.

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<sup>137</sup> Robert Toft, *Tune Thy Musicke To Thy Hart: The Art of Eloquent Singing in England 1597-1622* (Toronto: University of Toronto Press, 1993), 52.

<sup>138</sup> *Ibid.*, 53.

<sup>139</sup> *Ibid.*



*Elocutio* and *Pronunciato* are firmly within the realm of dramatic performance and are easily translated into issues of vocal performance. *Elocutio* refers to the amplification and decoration of the poetry, and relates to the singer's choice of dynamics, enunciation, and ornamentation. *Pronunciato* refers to the delivery of the material, and the use of all the tools at a performer's disposal intended to "move the passions of listeners."<sup>140</sup>

Toft quotes Thomas Wilson in his statement that many experts of the seventeenth century felt *pronunciato* was the most important, "For though a man can find out good matter, and good words, though he can handsomely set them together, and carry them very well away in his mind, yet it is to no purpose, if he have no utterance [delivery]...Art without utterance can do nothing, utterance without Art can do right much."<sup>141</sup> This is where the singer's choice of dynamics, *rubato* and ornamentation provides an obvious parallel in a musical sense.

The mid-seventeenth-century declamatory ayre offers very little repetition of text, with the notable exception of the first word, which is often reiterated. The significance of this reiteration must be addressed by the singer in performance. Likewise, when any section of a song is repeated, there must be a dramatic reason behind the repetition of the material, with the second iteration often seeming more urgent and emphatic than the first. In song, this may be realized through any of the expressive elements at the disposal of the performer, perhaps expanding on previous ornamentation or using different dynamics, ornamentation and *rubato* during the second repetition.

Singers must also be mindful of observing the poetic punctuation. Butler's discussion of the matter in *Principles of Musick* of 1636 states that this attention to punctuation is "important

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<sup>140</sup> Toft, 54.

<sup>141</sup> Ibid., 6.

in shaping the rhetorical and dramatic structure of any vocal piece.”<sup>142</sup> Attention to punctuation is essential, particularly in strophic songs, so that singers may adapt the music to best suit each subsequent strophe in performance. In some mid-seventeenth-century strophic ayres, the composers have written out variations specific to each strophe, but in the absence of this type of instruction, the onus is on the performer to use his or her best judgment as to how to vary each setting to specifically suit each strophe.<sup>143</sup>

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<sup>142</sup> Stanford, 21.

<sup>143</sup> Spink, *Dowland to Purcell*, 93.

## CHAPTER 6

### ORNAMENTATION

#### Overview

Unlike modern musicians who may strive to replicate pitches, rhythms and tempi as precisely as indicated on the page—as a means of respecting the composer’s intentions—musicians and composers of the mid-seventeenth century understood that the notated music was merely a guideline for an audible art form. Significant embellishment to the notated music was expected from the performer as an improvised means of completing a composition in performance. These embellishments were not viewed as mere decoration of a song, but as “an essential means of expressing the sentiments of the text and of displaying grace.”<sup>144</sup> Bernhard goes so far as to state that, “to earn the title of Singer, it is not enough to execute skillfully all that appears [in the music].”<sup>145</sup> What is required to earn such a title, is the observation of an artistic style of elaboration, which he describes as containing two parts: one part preserving the notes, the other changing them through the use of *diminution* or *colorature*.<sup>146</sup>

In his 1649 manual, written after a visit to Italy to study singing there, and intended primarily for instruction of his boy choir in Dresden, Bernhard describes *diminution* as a division of the given pitch into shorter notes, preserving the measure, limiting the range, moving

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<sup>144</sup> Bruce Dickey, “Ornamentation in Early Seventeenth-Century Italian Music,” chapter in *A Performer’s Guide to Seventeenth-Century Music*, 2<sup>nd</sup> ed., edited by Stewart Carter and Jeffery Kite-Powell (Bloomington: Indiana University Press, 2012), 294.

<sup>145</sup> Bernhard, 13.

<sup>146</sup> Ibid.

stepwise, and never outside the scale.<sup>147</sup> The more commonly used English term for the practice of *diminution* is *division*. Example 2 presents Bernhard’s example of *diminution* in his singing manual, *Von der Singe-kunst oder Manier*. The second measure demonstrates a *diminution* option for the first half of the first measure. *Colorature* are simply *diminutions (divisions)* that extend beyond a measure. Bernhard advises that these *diminutions* and *colorature* should be used only at important cadences (like a *cadenza*), with care being taken at cadences to return to the written pitches so as not to destroy the notated harmonic structure.<sup>148</sup>

Example 1.<sup>149</sup> – Bernhard’s “Example 15” *diminution*, mm.1-2.<sup>150</sup>



Evidence for use of ornamentation in solo vocal repertoire in mid-seventeenth-century England is available in copies of the songs themselves, as many exist in a variety of ornamented forms or with ornamental elements scribbled above the staff or in the margins of the page. Sometimes composers wrote out *divisions* in their manuscripts; these *divisions* were simplified or omitted in published copies of the works. Example 3 offers a comparison of two different versions of an excerpt from “Never persuade me to’t I vow” by Charles Colman. The upper staff demonstrates the notation of the song as published in Playford’s first book of *Select Musical*

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<sup>147</sup> Ibid., 22.

<sup>148</sup> Ibid., 24.

<sup>149</sup> Audio tracks of musical examples are included on the accompanying CD. A complete listing of tracks can be found in Appendix D.

<sup>150</sup> Bernhard by Hilse, 22.

*Ayres and Dialogues*.<sup>151</sup> The lower staff is a transcription of a manuscript copy of the song from the London, Lambeth Palace Library Manuscript 1041.<sup>152</sup>

Example 2. – Charles Colman, “Never persuade me to’t I vow,” mm.1-9.

The image displays a musical score for the song "Never persuade me to't I vow" by Charles Colman, comparing two versions: Playford's 1664 edition (top staff) and a manuscript from Lambeth Palace (bottom staff). The score is written in treble clef with a common time signature (C). The lyrics are: "Ne-ver per-suade me to't I vow, I live not, how canst thou ex-pect a life in me, since my soul is fled to thee. You sup - pose be-cause I walk and you think talk, I there-fore breathe". The Playford version (staff 1) shows a more melodic and ornamented line, while the Lambeth Palace MS (staff 2) shows a more direct transcription of the melody. The manuscript version includes a long, rapid sixteenth-note run in the second staff, which is not present in the Playford version. The score is divided into three systems, with measures 1-3, 4-6, and 7-9 shown.

Spink describes another example—“O that mine eyes” by Thomas Brewer—which appears in Playford’s 1664 edition of *A Brief Introduction to the Skill of Musick* as an example of an English song that would be well-suited for Italian-style ornamentation. The published version

<sup>151</sup> John Playford, *Select Musical Ayres and Dialogues, in Three Books* (London, printed by T.H. for John Playford, 1653).

<sup>152</sup> Callon, *Songs with Theorbo*, 59.

has just a few symbols to indicate suggested ornamentation, but two of the manuscript copies of this song are “profusely embellished.”<sup>153</sup>

Roger North noted that the best musicians did not need to write out their embellishments. He feared that doing so may actually cause confusion for the listener, and possibly the continuo player, as to which notes represented the original composition. This was important because the notated pitches are the notes that should receive emphasis from the singer in performance, and which indicate the underlying harmonic structure, “in the buissness of gracing, judgment of harmony still governs....for the principall note that bears the weight must have its cheif emphasis, the other is but accessionall.”<sup>154</sup>

Further evidence that this early seventeenth-century Italian *division*-style of ornamentation was practiced in England in the mid-seventeenth century can be found in Playford’s publication, *An Introduction to the Skill of Musick*, which included a modest chapter with general advice on the Italian style of ornamentation. Playford hoped this advice would quell the tide of over-used and ill-used *divisions* by singers, complaining that such practices sometimes rendered the text unintelligible through “the multitude of Divisions made upon short and long Syllables, though by the Vulgar such Singers were cryed up for Famous.”<sup>155</sup> He preferred what he had heard in Florence by actors in operas who Talk in Harmony, using...a certain noble neglect of the Song”<sup>156</sup> He expressed his concern quite explicitly:

I have observed, that Divisions have been Invented, not because they are necessary unto a good fashion of Singing, but rather for a certain tickling of the Ears of those who do not well understand what it is to sing Passionately; for if they did, undoubtedly Divisions would have been abhorr’d, there being nothing more contrary to Passion than they are, yet in some kind of Musick less Passionate or Affectuous; and upon long Syllables, not

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<sup>153</sup> Spink, *Dowland to Purcell*, 121.

<sup>154</sup> Wilson, *Roger North on Music*, 27.

<sup>155</sup> Playford, *An Introduction...Twelfth Edition*, 82.

<sup>156</sup> Ibid.

short, and in final Cadences some short Points of Division may be used, not at all adventures, but upon the Practice of the Descant.”<sup>157</sup>

He included a chart of *graces* to aid singers in the art of ornamentation. This chapter was basically an English translation of Caccini’s preface to *Le nuove musiche* of 1601. In line with Caccini’s description of his new style of singing, singers in mid-seventeenth-century England began to pay closer attention to expressing the sentiments of the text through flexibility of rhythm, sensitive use of dynamics, and a wide range of ornamental devices.<sup>158</sup> Not mere filigree, it was required that these ornaments be rooted in an understanding of harmony and counterpoint as well as expressive potential. Musicologist and singer, Julianne Baird, cautions that, “people talk about trills like they’re adding an ornament to a Christmas tree, but it has to be part of the sound. In the baroque era, the function of a lot of ornaments is to create tension with the bass.”<sup>159</sup> Roger North states plainly that, “the practice of gracing is the practise of Composition.”<sup>160</sup>

### Divisions

In mid-seventeenth-century England the practice of singing *divisions* (Bernhard’s *diminutions* and *colorature*) was common. Other labels for this practice include *passaggio*, passage work, and *gorgie*. The predominant method of ornamentation exhibited in the mid-seventeenth-century English song manuscripts is an outgrowth from the Italian renaissance style *division* type, with inexact rhythmic notation and very precise pitches or pitch contour.<sup>161</sup> The difference between *division*-singing of the baroque period as compared to that of the renaissance period, is that *divisions* in the baroque period were employed for dramatic and emotional effect

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<sup>157</sup> Ibid., 83.

<sup>158</sup> Dickey, 293.

<sup>159</sup> Julianne Baird, quoted in “Baroque Rebel” by David Patrick Stearns, *Opera News*, October, 1995.

<sup>160</sup> Wilson, *Roger North*, 150.

<sup>161</sup> Spink, “English Cavalier Songs,” 67.

rather than as a display of vocal virtuosity.<sup>162</sup> A singer's degree of skill in this type of singing is referred to as *dispozitione* or disposition. Giovanni Luca Conforto says that not all singers are capable of singing *divisions* but that his method could teach it in a month of study.<sup>163</sup> Other authors advise that singers who do not possess the skill should not try to incorporate it into their performances.

The *division*-style of ornamentation involves the division of long notes in a melody into many smaller notes, usually into various scalar passages.<sup>164</sup> These many new notes may or may not fit into the same time frame as the note they were replacing. Although Italian renaissance treatise authors advised that *divisions* must be sung without distorting the rhythm of the piece, this seems not to have been the case by the time the English adapted the style, as there is often too much ornamentation to accomplish without stretching the measure out of the overall tempo of the piece.<sup>165</sup> This freedom from adhering to a strict tempo is fitting for the declamatory ayre, which lacked a strict sense of pulse.

One important aspect to keep in mind when choosing where to sing *divisions* in a song is the strength or weakness of the word or syllable involved. Whereas madrigal singers and composers would have decorated colorful words and strong syllables, singers and composers of declamatory ayres chose to ornament insignificant words and weak syllables. This was in keeping with Caccini's "new" concept of music performance where florid passages may have been applied to an expressive word, but on the unstressed syllable, so as not to obscure the understanding of the word itself. This accentuates the necessity of performing these embellishments with ease so as not to add stress to an unstressed syllable, or bring undue

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<sup>162</sup> Spink, *Dowland to Purcell*, 121.

<sup>163</sup> Dickey, 295.

<sup>164</sup> Ibid.

<sup>165</sup> Spink, "English Cavalier Songs," 67.



attention to an unimportant word. *Divisions* would have been added to neutral words such as “in” and “of” as a means of giving an expressive importance to the entire phrase or sentence while leaving the most colorful word clearly stated without a lot of embellishment. Example 3 shows an ornament suggested in the margin of the Lambeth Palace Library manuscript copy of Colman’s “Farewell, farewell, fond love,” on the weak syllable “-ply” of the word “reply.”<sup>166</sup>

Example 3. – Charles Colman, “Farewell, farewell, fond love,” m.62.



The choice of exactly when and where to perform *divisions* was left primarily up to the singer. Spink notes that, “different sources of the same song do not agree as to the manner of embellishment. Nor can the absence of any written indication be taken as precluding ornamentation, for it was regarded as essential.”<sup>167</sup> Example 4 demonstrates *division*-like passages notated as embellishments in seventeenth-century copies of various mid-seventeenth-century English declamatory ayres.<sup>168</sup>

Example 4. *Division*-like ornaments for English songs.

a. – Matthew Locke, “Lucinda, wink or veil those eyes,” m.9.

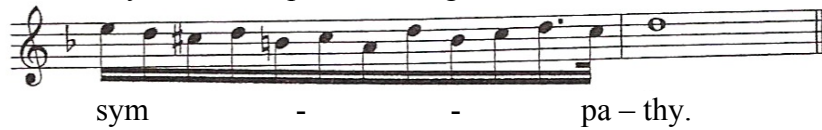


<sup>166</sup> Callon, *Songs with Theorbo*, 89.

<sup>167</sup> Spink, *Dowland to Purcell*, 67.

<sup>168</sup> Callon, *Songs with Theorbo*, 88-89.

b. – Anonymous, “Ye powers that guard love’s silken throne,” mm.17-18.



c. – Henry Lawes, “Cloris, when I to thee present,” verse 2, mm.6-8.



d. – Henry Lawes, “Cloris, when I to thee present,” verse 3, mm.9-10.



e. – Henry Lawes, “Cloris, when I to thee present,” verse 3, mm.12-13.



f. -- Charles Colman, “Bright Aurelia, I do owe,” verse 2, m.5.



g. -- Charles Colman “Bright Aurelia, I do owe,” mm.11-12.



h. -- William Lawes, “Perfect and Endless Circles are,” m.14



### Performance Advice and Manuals

Many charts and descriptions from the sixteenth to eighteenth centuries provide a wealth of information concerning ornamentation. Consultation with these original sources may aid in the understanding and utilization of ornamentation in performance, but there is little consistency from author to author, and composer to composer. Sometimes there is contradictory evidence for a certain symbol or instruction from one piece to another by a single composer.

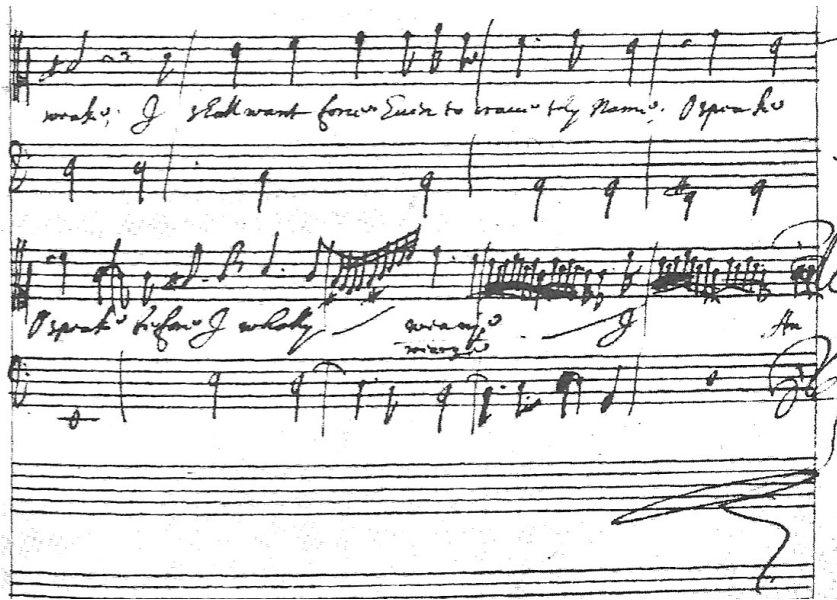
Italian writers provide us with a wealth of information about the practice of *diminution* in *division* manuals dating from 1590-1630. The German conductor, Bernhard, shared his interpretation of the Italian technique in his *Von der Singe-kunst oder Manier*, but we have very little first-hand information about the technique as it was being taught to singers in England during this time period.<sup>169</sup> The little we do have comes from the famous publisher, John Playford, and other authors writing about ornamentation issues related to various instruments. These authors include Thomas Mace (lutes), Christopher Simpson (viols), and authors writing later in the seventeenth century, such as Roger North and Francesco Geminiani. Evidence may also be gleaned from the ornaments themselves—some written by composers and some added by performers to a manuscript. Figure 2 shows the end of an autograph manuscript copy of Henry

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<sup>169</sup> Italian writers include Conforti, Bassano, Ganassi, Dalla Casa, Diruta, Rognoni, Zacconi, Bovicelli, Taeggio, et al.

Lawes' song, "Where shall my Troubled soule."<sup>170</sup> Lawes wrote out ornamental figures at the end of the piece.

Figure 2. Henry Lawes, "Where shall by Troubled soule," autograph.



Source: Add.MS. 53723, f.83. reprinted in *The Henry Lawes Manuscript*, by Pamela J. Willetts, London: Trustees of the British Museum. 1969, Plate I.

It is useful to examine the renaissance practice of *division*-making in order to understand the idiom from which the baroque practice emerged. In the late sixteenth century Aurelio Virgiliano provided a step-by-step guide for divisionists to follow, some of which may still be helpful today as a guideline for developing technique in this area. Although originally intended for singers in ensembles, we can also consider his advice relevant to soloists. Different authors had many such rules, which were corroborated by some writers and contradicted by others.

<sup>170</sup> Add.MS. 53723, f.83. in Pamela J. Willetts, *The Henry Lawes Manuscript* (London: Trustees of the British Museum, 1969), plate I.

Figure 3. -- Virgiliano's Rules for Making *Divisions* (paraphrased).<sup>171</sup>

1. Move by step as much as possible.
2. Alternate *good* (consonant) and *bad* (dissonant) notes.
3. Leaps must be made to a consonant pitch.
4. When possible, sing the original note at the beginning, middle and end of the measure.  
The middle iteration may be substituted by any consonance or the upper fourth.
5. When the subject goes up, the last note of the *division* must also go up, and vice versa.
6. A nice effect is to run to the octave above or below.
7. A leap of an octave must be upward, not downward.
8. The *division* must never move away from the subject by more than a fifth below or above.
9. Only on the two Gs in the middle G' may the *division* move away from the subject seven degrees above and seven below, but this is conceded only in a fury of sixteenth notes.
10. When given two thirds going upward, you may use the fourth below the first note because it will be the octave of the final note, the same is true if descending thirds.

Example 5a provides a good model for the effectiveness of Virgiliano's rules, particularly rules 1 through 5, with allusion made to rules 6, 8 and 9. The excerpt is taken from an anonymous Italian song, which was included in an English manuscript containing many English songs, as well as a few French songs, and songs in Italian by English composers.<sup>172</sup> Example 5b is from an English song by Lanier.<sup>173</sup> *Division* work in the renaissance may have consisted of a succession of smaller, more-or-less formalized ornaments, but the baroque *division* became less predictable and more explosive.<sup>174</sup>

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<sup>171</sup> Aurelio Virgiliano: *Il dolcimeo* (ca. 1590), in "Ornamentation in Early Seventeenth-Century Italian Music" by Bruce Dickey, chapter in *A Performer's Guide to Seventeenth-Century Music*, 2<sup>nd</sup> edition, edited by Stewart Carter and Jeffery Kite-Powell. Publications of The Early Music Institute. (Bloomington: Indiana University Press, 2012), 296.

<sup>172</sup> Callon, 23.

<sup>173</sup> Spink, *Musica Britannica*, 7.

<sup>174</sup> Dickey, 294.

Example 5. Divisions in English Sources.

a. – Anonymous, “Dove, dove, corri mio core?” m.25.



b. – Nicholas Lanier, “Mark how the blushful morn,” m.9.



Example 6 demonstrates a seventeenth-century English composer exhibiting Virgiliano’s advice to run from an octave below. This device was very commonly used by mid-seventeenth-century English composers.

Example 6. – Alfonso Bales, “Chloris sigh’d, and sang, and wept,” mm. 5-6.



Around 1600 the practice of *radoppiamento* (for which Caccini claims invention) was being practiced in Italy. This technique added rhythmic interest with sudden bursts of notes at twice the tempo indicated by the notation. This sudden flurry of coloratura was well-suited to providing the drama necessary in the presentation of the declamatory ayre.<sup>175</sup> Example 7 demonstrates the *radoppiamento* effect as notated in an anonymous setting of an Italian song in

<sup>175</sup> Ibid., 300.

the Lambeth Palace Library manuscript, and in a song by Colman included in the same manuscript.

Example 7. --*Radoppiamento*.

a. -- Anonymous, “Dove, dove, corri, mio core?” m.1.



b. – Charles Colman, “Blest be those powers,” mm.29-30.



Lodovico Zacconi advises that, before tackling *passaggi* (*divisions*), a mastery of *tremolo* should be obtained.<sup>176</sup> Here is one example of how an inconsistency of labels can lead to much confusion and discussion of exactly what was meant by individual authors in their attempt to describe sound effects. The term *tremolo* is used by many authors and may describe anything from our modern concept of vibrato to a modern-style trill. Julianne Baird feels that Zacconi is actually referring to an ornamental technique more commonly known today as the *trillo*, that is the gateway to the light, fast passagework required of the early baroque style. Facility in performing a *trillo* represents the “disposition of the voice,” which Baird describes as a rapid glottal articulation, “like a high laugh or giggle, with the air striking the soft palate.” This technique produces a very light, quick vocal agility that allows for the running passages necessary in *division* work. The technique works well in small spaces but does not have the

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<sup>176</sup> Dickey, 311.

projection needed for large venues, making it ideal for chamber performances in the homes of the British aristocracy during the interregnum. Baird concedes that this technique is “frowned on in modern vocal pedagogy,” but it is discussed by many treatise authors as an essential ornament of the seventeenth century.<sup>177</sup>

### Graces

In 1659, in *The Division Violist*, Christopher Simpson refers to “gracing notes” in a discussion of all manner of ornaments except *divisions*.<sup>178</sup> In the estimation of Roger North, “most of our ordinary graces are but the interspersing of discords in proper places.”<sup>179</sup> It is difficult in some cases to identify with certainty exactly what is meant by a label of these small ornaments, as different authors use the same terms for different effects.

As a composer who had heard his compositions “maim’d and spoil’d” by ill-performed “long-winding Points [*divisions*],” Playford decided to skip a discussion of “that old manner of running Division” which he deems more appropriate for wind and stringed instruments than for voice.<sup>180</sup> His goal instead was to correct singers in their “indifferent and confus’d use of those excellent *Graces* and *Ornaments* to the good and true manner of *Singing*, which we call *Trills* and *Grupps*, *Exclamations* of *Increasing* and *Abating* of the Voice.”<sup>181</sup> Tasteful singing was conceivable without *divisions* (and was sometimes preferable) but never without ornaments that are discussed here as graces.<sup>182</sup> Bernhard’s definition of “plain singing of the notes on the page,”

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<sup>177</sup> Julianne Baird, “*Bel Canto* Singing Style,” chapter in *A Performer’s Guide to Seventeenth-Century Music*, edited by Stewart Carter, revised and expanded by Jeffery Kite-Powell (Bloomington, IN: Indiana University Press, 2012), 32.

<sup>178</sup> Bernhard, 11.

<sup>179</sup> Wilson, *Roger North*, 27.

<sup>180</sup> Playford, *An Introduction...Twelfth Edition*, 81.

<sup>181</sup> *Ibid.*, 82.

<sup>182</sup> Dickey, 295.



still held the expectation of the application of certain graces. They were to be added and performed with a sense of ease, which Playford described as the “noble neglect of the Song,” and Caccini labeled “*sprezzatura*.” Dickey defines *sprezzatura* as “using complicated artifice to make what is difficult appear to be so easy that it is done without thinking.”<sup>183</sup>

North describes the English style of singing as “smooth” and “shaking.” An element of the “smooth” style included the use of appoggiaturas, which he calls a “beat” or “beat-up” when rising and a “back-fall” when falling.<sup>184</sup> The use of a properly prepared appoggiatura is the most basic way to provide an ornamental dissonance. The description of “shaking” included trills of all kinds. By the time North was writing, however, and even in later editions of Playford’s *Introduction*, the most important ornament of the early to mid-seventeenth century—the *trillo*—had gone out of style and was no longer discussed. This can easily lead to confusion, as Playford initially used the term “trill” to describe the *trillo*, and later used the term “trill” to describe the *gruppo*, which other English authors called a *shake*. The *gruppo*, or *shake*, is the ornament closest to that which we call a “trill” today.

### The Trillo

The *trillo* was the most essential element of Italian style of ornamentation in the early baroque period, and perhaps most odd-sounding to a modern ear. In *A Brief Introduction to the Skill of Musick*, Playford calls it a *trill* or *plain shake*, and describes it as the quick repetition of a single pitch beaten with the throat.<sup>185</sup> His musical example of the *trill* (as well as that of the *gruppo* or *double relish*) are from Caccini’s preface to *Le nuove musiche* (Example 8). Bernhard

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<sup>183</sup> Ibid.

<sup>184</sup> Wilson, *Roger North*, 151.

<sup>185</sup> Playford, *An Introduction...Twelfth Edition*, 89.

states that the *trillo* “is the hardest device of all but also the most ingratiating and no one can be regarded as a good singer who does not know how to employ it.”<sup>186</sup> He describes two styles of *trillo*; one is like Playford’s, originating in the throat akin to Baird’s description of rapid glottal articulation. He advises that the singer should avoid a change of tone so as not to bleat, and to aim for a medium speed, preferring too fast to too slow.<sup>187</sup> The second style he discusses originates from the chest (probably actually effected by diaphragmatic pulsation), resulting in a sort of measured-sounding vibrato without pitch variation, especially effective in expressing fear and despair.

Example 8. Playford’s example of *trillo* and *gruppo*.<sup>188</sup>



Bernhard advises that the choice of where to perform the *trillo* should be made by the singer after “careful reflection” and using good taste, without having it overdone. On a long *trillo*, Bernhard advises the use of dynamic changes such as *piano* to *forte*, *messa di voce*, or an echo effect of a *piano trillo* immediately following a *forte* one.<sup>189</sup>

### The Gruppo

Another essential element in the performance of these songs is the *gruppo* (*groppo*, *grupp*), familiar to modern singers as that which we now call a trill, with an alteration of pitches

<sup>186</sup> Bernhard, 15.

<sup>187</sup> Ibid.

<sup>188</sup> Playford, *An Introduction...Twelfth Edition*, 205.

<sup>189</sup> Ibid., 16.

at an interval of a second (or in rare cases a third). Dickey describes *groppi* as specifically alternating between the leading tone and tonic, with the final leading tone and tonic pitch pair preceded by the third below.<sup>190</sup> The *gruppo* was considered standard at cadences or as an alternative to the *trillo*. Although Geminiani mentions that it may be “braked” before the final note, with the effect of a lower appoggiatura, his cited source (Bovicelli) was the only one advising this in his own era, while Caccini and others were advising an acceleration to the resolution, not a slowing.<sup>191</sup> All two-note trill-style ornaments began on the pitch above the given note, sometimes with a very long appoggiatura taking more than half the length of the note being ornamented. There were many options discussed by treatise authors as to ways of terminating *trilli* and *gruppi*. Example 9 demonstrates two ways of executing a graceful termination to a *gruppo*. Geminiani exits the ornament by approaching the final pitch with an upward run from the third below. He calls this ornament a “turn’d shake.”<sup>192</sup> Dalla Casa’s termination dips even farther, to the fourth below, and features a rhythmic acceleration in the approach to the final pitch.<sup>193</sup>

Example 9. -- *Gruppi* with terminations.

a. Francesco Geminiani, *turn’d shake*.



<sup>190</sup> Dickey, 302.

<sup>191</sup> Ibid., 303.

<sup>192</sup> Geminiani, *A Treatise of Good Taste in the Art of Musick* (London, 1749). Reprinted with new introduction by Robert Donington. New York: Da Capo Press, 1969.

<sup>193</sup> Girolamo Dalla Casa, *Il vero modo di diminuir, con tutte le sorti di stromenti di siato, & corda, & di voce humana*, (printed by Angelo Gardano, Venice, 1584), 6.

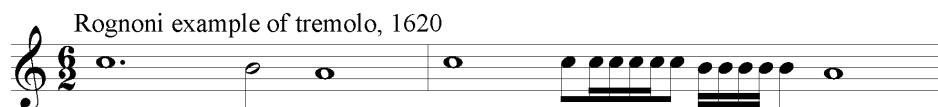
b. Girolamo Dalla Casa, *groppo battuto*.



Geminiani suggests that the *gruppo* may be utilized to express fury or resolve by performing it for a long time with strength. A more brief, relaxed performance may express happiness. To express horror, fear or despair he advises singing it quietly, with a *messa di voce*.<sup>194</sup> Playford suggests the *gruppo* should be used on all descending dotted-quarter notes, repeated notes, and before a close.<sup>195</sup>

Some authors' descriptions of *tremolo* or *tremoletto* seem to indicate *gruppi*. Rognoni's explanation of the *tremolo*, shown in Example 10 below, looks like other authors' examples of the *trillo*, yet Rognoni makes a distinction between this ornament and the *trillo*, stating that the *tremolo* is not articulated in the throat the way the *trillo* is.<sup>196</sup> With only a visual representation as a guide, it is difficult to know whether the *tremolo* ornament sounded like repeated pitches, *vibrato*, or the diaphragmatic *trillo* described by Bernhard.

Example 10. -- Rognoni's *tremolo*.



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<sup>194</sup> Geminiani, 3.

<sup>195</sup> Playford, *An Introduction...Twelfth Edition*, 205.

<sup>196</sup> Dickey, 310.

### Tremolo, Vibrato

Although the actual term *vibrato* did not come into use until the nineteenth century, Dickey describes the *tremolo* as a *vibrato*-style ornament.<sup>197</sup> Zacconi describes the *tremolo* as an unarticulated variance in pitch intensity as opposed to the *trillo*, which is an articulated reiteration of a note “beaten in the throat.”<sup>198</sup> He may also have been describing the diaphragmatic *trillo* as described by Bernhard, or *vibrato*.

Bernhard mentions the *tremulo* as a deficit except on the organ, where voices can “tremulate simultaneously.”<sup>199</sup> It is important to remember that Bernhard’s duty was to train choristers, which may present an environment less hospitable to use of *tremulo* than the realm of a soloist. Many other writers discuss *vibrato* as an ornament and as a naturally occurring color of the voice. Bernhard mentions another grace he labels *ardire* (a warming of the voice), which is effected by adding a *tremulo* on the last note of a close, but never on the final note of a piece.

Bernhard describes a specific grace that seems to call for an absence of *vibrato*, which he calls *fermo*, held firm. This seems to imply that some degree of *vibrato* in the voice is otherwise elemental. Geminiani also advises singers to use the grace of “holding a note” as an alternative to continually doing beats and shakes.<sup>200</sup>

Descriptions of string ornaments describe the “close shake” as a result when the player presses “the finger strongly upon the string of the instrument and move[s] the wrist in and out slowly and equally...when it is made on short notes, it only contributes to make their sound more agreeable and for this reason it should be made use of as often as possible.”<sup>201</sup>

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<sup>197</sup> Ibid.

<sup>198</sup> Ibid.

<sup>199</sup> Bernhard, 14.

<sup>200</sup> Geminiani, 2.

<sup>201</sup> Ibid., 3.

### Exclamation, *Messa di Voce*, *Piano* and *Forte*

Playford describes another essential stylistic element called the *exclamation*, which is something like our *sforzando* with or without a subsequent crescendo. The *exclamation* is typically performed on downward moving dotted figures, usually consisting of a dotted half note with falling quarter or dotted whole note with falling half. The voice is diminished little by little and then is given more liveliness in the falling of the quarter note (opposite of *messa di voce*)”<sup>202</sup>

Playford feels that “*Exclamation* is the principal means to move the *Affection*; and *Exclamation* properly is no other thing but the slacking of the Voice, to reinforce it somewhat more.”<sup>203</sup> It is described in Playford with the following musical example, borrowed largely from Caccini’s preface to *Le nuove musiche*.<sup>204</sup> Playford explains that the second example of the exclamation, “*deh non languire*” is more passionate than the first, “*Cor mio*” due to the fact that the fall from the dotted half note is a greater interval, E to G# as compared to D to C.<sup>205</sup> This grace is advised for use in passionate music wherever one has a dotted half or dotted quarter note followed by a descending interval to a note of lesser value, whereas the *messa di voce* (increasing and diminishing intensity on a single note) is preferred in the case of whole notes.<sup>206</sup>

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<sup>202</sup> Dickey, 309.

<sup>203</sup> Playford, *An Introduction...Twelfth Edition*, 86.

<sup>204</sup> Ibid., 87, *crescendo* and *decrescendo* markings are mine.

<sup>205</sup> Ibid.

<sup>206</sup> Ibid., 88.

Example 11. – Playford’s *Exclamation*.<sup>207</sup>

“More Languid.

A livelier Exclamation.

For Example.”



Roger North liked the *messa di voce*<sup>208</sup> for long notes and gives a wonderful description of the use of *vibrato* as a part of this ornament among violinists:

The Italians have brought the bow to an high perfection, so that nothing of their playing is so difficult as the *arcata* or long bow, with which they will begin a long note, clear, without rubb, and draw it forth swelling lowder and lowder, and at the ackme take a slow waiver; not [a] trill to break the sound or mix 2 notes, but as if the bird sat at the end of a spring [and] as she sang the spring waived her up and downe, or as if the wind that brought the sound shaken, or a small bell were struck and the sound continuing waived to and againe—so would I express what is justly not to be shewn but to the ear by an exquisite hand.”<sup>209</sup>

He prefers this method to the *crescendo* of the voice, particularly in the high range head voice, which may become harsh and “insufferable”<sup>210</sup> Although he does describe a beginning pitch with a *crescendo* as generally acceptable.<sup>211</sup> For use on single pitches, Bernhard discusses the need to use *forte* and *piano* in alternation, advising the use of *forte* on short notes and *piano* on long ones.<sup>212</sup>

<sup>207</sup> Ibid.

<sup>208</sup> He sometimes uses the terms *arcata* and *wavee* in describing *messa di voce*

<sup>209</sup> Wilson, *Roger North*, 164.

<sup>210</sup> Playford, *An Introduction...Twelfth Edition*, 86.

<sup>211</sup> Ibid., 85.

<sup>212</sup> Bernhard, 14.

## Rhythmic Graces

The well-prepared *appoggiatura* was used from above and below, alone or followed by a trill-type ornament. *Appoggiaturas* above (to express love, affection, pleasure, etc.) should be quite long—more than half the length of time of the note it belongs to—and should *crescendo*. Geminiani cautions that if an *appoggiatura* is too short “it will lose much of the qualities but will always have a pleasing effect and may be added to any note you will.”<sup>213</sup> The *appoggiatura* could also be made from below, which was very common in French practice but reserved for special circumstances of foreboding and grief in English practice. Geminiani would limit this ornament to use only when the melody rises a second or third, and prefers the following note be *beaten* (ornamented with a short trill or mordent.)<sup>214</sup>

The use of anticipation was also common as a stand-alone ornament or as a termination of a trill-type ornament. It was common to combine an anticipation of the subsequent syllable of text (*anticipatione della syllaba*) with the anticipation of the subsequent pitch (*anticipatione della nota*). This technique is commonly used when the pitches ascend by step, rarely when notes rise or fall a third, and even more rarely when they rise or fall more than a third. In the case of a third, the anticipation may fill in the interval as seen in Example 12b below. With larger leaps the anticipation may be on the first note with an escape tone in the opposite direction of the leap.

Example 12. -- Bernhard’s *anticipatione*.<sup>215</sup>

a. Bernhard’s “Example 9,” *anticipatione della nota*



<sup>213</sup> Geminiani, 3.

<sup>214</sup> Ibid., 2.

<sup>215</sup> Bernhard, 18.



b. Bernhard's "Example 6," *anticipatione della syllaba*



Many writers, including Brunelli, Bovicelli, Puliaschi and Caccini, advised singers to employ dotting to break up the monotony of successive eighth notes. This included the use of dotting, back-dotting (often referred to as *Lombard rhythm* or *Scotch snap*) and a combination of the two.<sup>216</sup> In England also, dotted figures were deemed more graceful than undotted passages, so some type of inequality of rhythm was often added in performance. Caccini expresses this means of “gracing” eighth notes in *Le nuove musiche* with the following example.

Example 13. – Giulio Caccini, *Le nuove musiche*, uneven rhythms.<sup>217</sup>



One very specific type of dotted ornament involved the transformation of a single pitch into a dotted figure with an escape tone between the reiterations of a single pitch. The escape tone pitch is touched very lightly and is very short. Caccini called this grace the *ribattuta di gola*, translated as “that which is beaten in the throat.” Cavalieri referred to this ornament as the *zimbelo*.<sup>218</sup>

<sup>216</sup> Dickey, 300.

<sup>217</sup> Giulio Caccini, *Le nuove musiche*, edited by H. Wiley Hitchcock, Second Edition, Middletown, WI: A-R Editions, Inc., 2009, 9.

<sup>218</sup> Dickey, 307.

Example 14. – Caccini's *ribattuta di gola*.<sup>219</sup>



### Initiation of a Pitch, Pitch Bending

Playford describes a method of gracing a beginning pitch by preceding it by a lightly and quickly touched sounding of the third below the pitch before moving to the written pitch, (when this lower pitch is in the given chord.)<sup>220</sup> The effect of this technique is a very subtle and quick *portamento*, or slide, at the onset of a pitch that begins a phrase. Dickey describes the same thing as a frequently used ornament, which he calls *intonatio* (Caccini's *intonazione*), as the rise from a third or fourth below the first note in a phrase to the initial pitch.<sup>221</sup> Bernhard discusses a similar effect as *cercar la nota*, which he describes as a subtle slide or scoop from the note below the beginning pitch of a phrase. (Example 15.) He goes further, advising that it can also be used between two notes of the same pitch, or a leap apart, by anticipating the second note with a pitch above or below. This description seems to be indicating something very similar to the *ribattuta di gola* described previously. With leaps, it involves filling in the interval by dividing the first pitch into ascending pitches. In larger leaps the second pitch is anticipated from over or under a step (the same direction as the leap).<sup>222</sup>

<sup>219</sup> Caccini, *Le nuove musiche* ed. by Hitchcock, 9.

<sup>220</sup> Playford, *An Introduction...Twelfth Edition*, 85.

<sup>221</sup> Dickey, 304.

<sup>222</sup> Bernhard, 19.

Example 15. – Bernhard’s “Example 10” (excerpt), *cercar la nota*.<sup>223</sup>



Other sliding-type graces were described by Tosi as useful alternatives to an *appoggiatura*. The *messa di voce crescente* was useful when moving up a semitone from a long note. The singer would gradually raise the pitch while swelling on the first note, effectively raising the dynamic level and pitch throughout.<sup>224</sup>

#### One-note Graces

The *accento* is another label that may be used to indicate different ornamental effects. Bernhard describes it as a sound that is “formed at the conclusion of a note by means of an aftersound which, as it were, only hangs on.”<sup>225</sup> He states that it can be used on descending, repeated and closing notes, but should not be used on two successive notes. *Accenti* should be used on long (stressed) syllables and the last syllable of a word. Dickey suggests that *accenti* could be performed in places where *divisions* were considered inappropriate, such as moments of strong affect, especially sadness, grief or pain.<sup>226</sup> Zacconi and others use the term *accento* in discussing an escape-tone-like grace (the English *springer*), touching a pitch above the written pitch prior to descending to the subsequent notated pitch.<sup>227</sup>

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<sup>223</sup> Bernhard, 18.

<sup>224</sup> Dickey, 308.

<sup>225</sup> Bernhard, 17.

<sup>226</sup> Dickey, 303.

<sup>227</sup> Geminiani, 3.

Example 16. Zacconi's *accenti*.<sup>228</sup>

a. Ascending third.



b. Descending third.

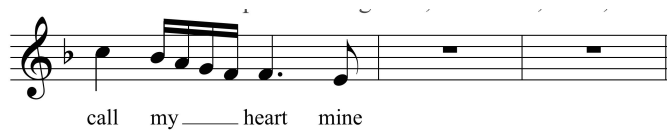


### Multi-pitch Graces

It was a common embellishment to fill in the scale notes of an interval of a third or greater. This technique has already been described as one method of *cercar la nota*. There are many examples of this type of ornament in mid-seventeenth-century declamatory ayres (Example 17.)

Example 17. Filling in intervals. Excerpts from mid-seventeenth-century English songs.

a. Henry Lawes, “How cool and temp’rate am I grown,” m.4.

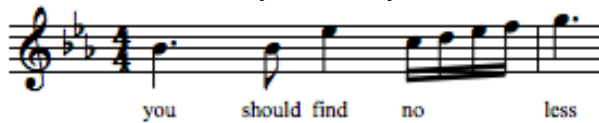


b. Henry Lawes, “How cool and temp’rate am I grown,” m.6.



<sup>228</sup> Lodovico Zacconi, *Prattica di musica*, 1592, in *A Performer's Guide to Seventeenth-Century Music*, 2<sup>nd</sup> ed., edited by Stewart Carter and Jeffery Kite-Powell (Bloomington: Indiana University Press, 2012), 306.

c. John Wilson, “Pity of beauty in distress,” mm. 5-6.



### Combined Graces

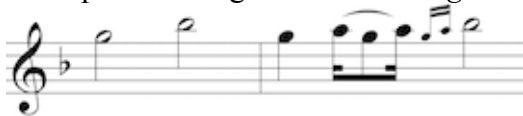
One of the “smooth” styles of ornamentation described by North is a technique he calls *slur-gracing*, which involves the use of a combination of graces in quick succession. He offers a variety of ways to *slur-grace* an ascending third. Example 18a shows the use of *accenti* to divide the half notes, fill in the interval, and add rhythmic interest.

Example 18a. Roger North’s *Slur-gracing, (accenti)*.<sup>229</sup>



In Example 18b North uses a short *appoggiatura*—called a “back-fall” in England—followed by a *springer* on beat two, and then by the common under-third approach to beat three, which the English called a “fall” or an “elevation.” This fall or elevation might also fit the descriptions of the *intonatio* and perhaps even the *cercar la nota*. North calls this embellishment of an ascending or descending third or fifth a “slur” and likens it to the beat-up (*appoggiatura* from below) and back-fall (*appoggiatura* from above), which are limited to the interval of a second.<sup>230</sup>

Example 18b. Roger North’s *Slur-gracing, (back-fall, springer, fall/slur)*.



<sup>229</sup> Roger North, *The Muscicall Grammarian*, in John Wilson, *Roger North on Music*, 157.

<sup>230</sup> Wilson, *Roger North*, 156.

Example 18c demonstrates an accelerating *grupp*o effect, with an *accento* at the end of beat two and an approach to beat three that redoubles the rhythm of the under-third ascent—effectively a *radoppiamento* version of the fall or elevation demonstrated in Example 18b.

Example 18c. Roger North's *Slur-gracing*, (*grupp*o, *radoppiamento* termination).



Example 18d utilizes the same *appoggiatura* from above (back-fall), but with the added interest of a Lombard rhythm or Scotch snap, followed by a standard dotted rhythm *accento* approach to beat three. This entire sequence is repeated on beat three and terminated with the ubiquitous under-third ascent to beat four. This final ornament is initiated on the final beat, not before it, robbing time from the note being ornamented.

Example 18d. Roger North's *Slur-gracing*, (back-fall, *accento*, fall/slur).



## CHAPTER 7

### CONCLUSIONS

#### Of Good Taste and Restraint

In introducing his recommendations for the study of certain ornaments of expression, Geminiani laments that “what is commonly called good taste<sup>231</sup> in singing and playing, has been thought of for some years past to destroy the true melody, and the intention of their composers....not perceiving that playing in good taste doth not consist of frequent passages [improvised *divisions*], but in expressing with strength and delicacy the intention of the composer. This expression is what every one should endeavor to acquire.”<sup>232</sup> Bernhard advises that in expressing joy, anger and similarly strong affects, the voice must be equally strong and clear. It is in the expression of these specific emotions that one may opt for fewer embellishments. He would have singers save the use of the following effects for more sorrowful songs: *piano*, *cercar della nota*, *anticipazione della syllaba*, and especially *anticipazione della nota*. Also, to denote sadness he advises the sparing use of *forte*, *ardire* and *trillo*, as well as a “milder, softer voice, to slur and slide between the notes.”<sup>233</sup> Spink reminds us that the most important concept to remember in the interpretation of these declamatory songs is flexibility—of

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<sup>231</sup> Donington explains that “good taste” was almost a technical term of the period, referring to a “refined and cultured attitude toward music in general” but also for the ability of a musician to improvise ornamentation.

<sup>232</sup> Geminiani, 2.

<sup>233</sup> Bernhard, 21.

tempo, dynamic nuance and ornamentation—always directed by the dramatic intention of the text.<sup>234</sup>

According to Roland Jackson in his preface to *Performance Practice, a Dictionary-Guide for Musicians*, the goal of performance practice is “to incorporate as much as is possible of the original attributes of performing a work.”<sup>235</sup> He cautions, however, “this does not mean that a modern performer is not able to contribute certain independent elements,” particularly in regards to dynamics and *rubato*. His description of an ideal performer is:

A player or singer who, on the one hand, finds out whatever he or she can concerning the original performance aspects of a musical work, but who, on the other hand, enters fully into the music’s emotional content, particularly by the adding of rhythmic and dynamic nuances. Such a performer enhances and complements the composer’s original expression with his or her own individual feelings. ...Such a performance has a certain magic and is able to transport a listener back into earlier time periods by invoking the technical and emotional qualities that were present in them.”<sup>236</sup>

It is my hope that readers of this dissertation will keep Jackson’s comments in mind as they seek out the song repertoire of mid-seventeenth-century England and perform it with the same commitment to passionate, dramatic expression as the composer-singers who wrote it. Modern singers need not affect a mid-seventeenth-century sensibility in order to perform these songs, but an understanding of the context in which the songs were written can only aid in their own approaches to interpretation and performance of them. A twenty-first-century American audience will bring a different set of expectations and personal experiences to a performance than did a mid-seventeenth-century English audience. Mid-seventeenth-century singers brought their own individual experiences, values, and skill sets to their performances of these songs, and I encourage modern singers to follow those singers’ examples by bringing their own experiences,

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<sup>234</sup> Spink, “Introduction” to *Musica Britannica*, xx.

<sup>235</sup> Roland Jackson, *Performance Practice* (New York: Routledge, 2005), x.

<sup>236</sup> Ibid.



values and skill sets as well. Rather than trying to replicate a mid-seventeenth-century performance, modern singers will serve the original intent of the poets and composers by looking to the text as a principal guide to inform their own unique interpretation of songs, which are only compositionally complete when personalized in performance.

### Suggestions for Further Study

The previous six chapters of the present study are offered to shed light on some of the elements relevant to the performance history and practice of mid-seventeenth-century English declamatory ayres. It is the hope that modern performers will find information in this dissertation that may be useful to them in translating mid-seventeenth-century ayres from the page into their own fully realized performances. Performers are encouraged, however, to delve more deeply into related areas of research and related repertoires, such as the catches, glees, partsongs, and dialogues that were being set by the same composers of declamatory ayres, and that were being published alongside them.

The vocal duets referred to as “dialogues” that were written and published in mid-seventeenth-century England provide another vast repertoire that is worthy of further research and may be approached from a variety of angles, including dramatic and musical interpretation, specific performances, aspects of staging, gesture and other theatrical conventions, as well as language issues such as pronunciation and dramatic analysis of the texts. The development of restoration era musical theatre in England has been attributed to an English attempt to imitate Italian opera, but these dialogues provide evidence that mini-operas, or at least operatically presented scenes, were already common in England before the restoration.

One area of performance practice research concerns the text directly in its “original pronunciation” (OP) and involves the research and practice of pronouncing English words as they would have been pronounced in the era in which they were written. Linguist, David Crystal is a good resource for this study of language history, and OP productions of Shakespeare’s plays have enjoyed production in England and America.

Given the highly-charged political nature of the era in which these songs were written and performed, it would be interesting to view them from a political perspective—to examine to what degree political protest and commentary may have been present in the poetry, the musical settings and the performances themselves. It has been postulated that Dryden’s opera (with music by Locke, Cooke, Hudson, Henry Lawes, and Edward Colman), *The Siege of Rhodes*, was only using music as a disguise to mask the fact that it was actually a play, in the hopes it would be permissible to perform it during the years of the theatrical ban.<sup>237</sup> It was indeed performed in 1656.

The composer whose works first piqued my interest in this repertoire, Charles Colman, is a very interesting and somewhat mysterious figure who seems to have been very influential and well-respected in his time, despite his anti-royalist leanings. The discovery of more information about the man and his music would help provide better insight into his influence on English composers and performers of this era and the subsequent one, perhaps even on Purcell himself. An interesting complement to research on Dr. Colman would be an extension of research to other members of his musical family, including his composer son, Edward, and Edward’s wife, Mrs. Coleman—“the first actress to appear on the English public stage.”<sup>238</sup>

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<sup>237</sup> James A. Winn, “Theatrical culture 2: theatre and music,” chapter in *Cambridge Companion to English Literature, 1650-1740*, edited by Steven N. Zwicker, Cambridge Companions to Literature, (Cambridge: Cambridge University Press, 1998), 106.

<sup>238</sup> Ibid.

It would be interesting to seek out information pertaining to specific performers of mid-seventeenth-century England (beyond those who were also composers), amateur and professional—those “cryed up for famous,” as Playford described them.<sup>239</sup> This would offer a first-hand account of individual performers’ approaches to the repertoire. Useful information may be available in letters and diaries of performers and attendees of in-home dramatic concert performances during the interregnum. I believe that the study of mid-seventeenth-century English singers’ practices may lead to an illumination of Purcell’s compositional process based on performances he experienced as a child singing in the chapel at court.

The role of women and the female perspective in the production and performance of this repertoire should not be underestimated. Many of the songs portray strong female characters, such as the example by Colman that features the goddess, Venus, which is included here in Appendices B and C. It is well documented that women were singing this repertoire as students, and that they performed at events such as those Henry Lawes held at his home. More research is warranted into the possible discovery of more female composers like Lady Mary Dering. Several women may be thanked for their patronage of displaced court composers during the interregnum, as well as for their collection and preservation of copies of these songs in manuscripts such as *The Songbook of the Lady Ann Blount*, more commonly referred to as the Lambeth Palace Library Manuscript 1041.

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<sup>239</sup> Playford, *An Introduction...Twelfth Edition*, 82.

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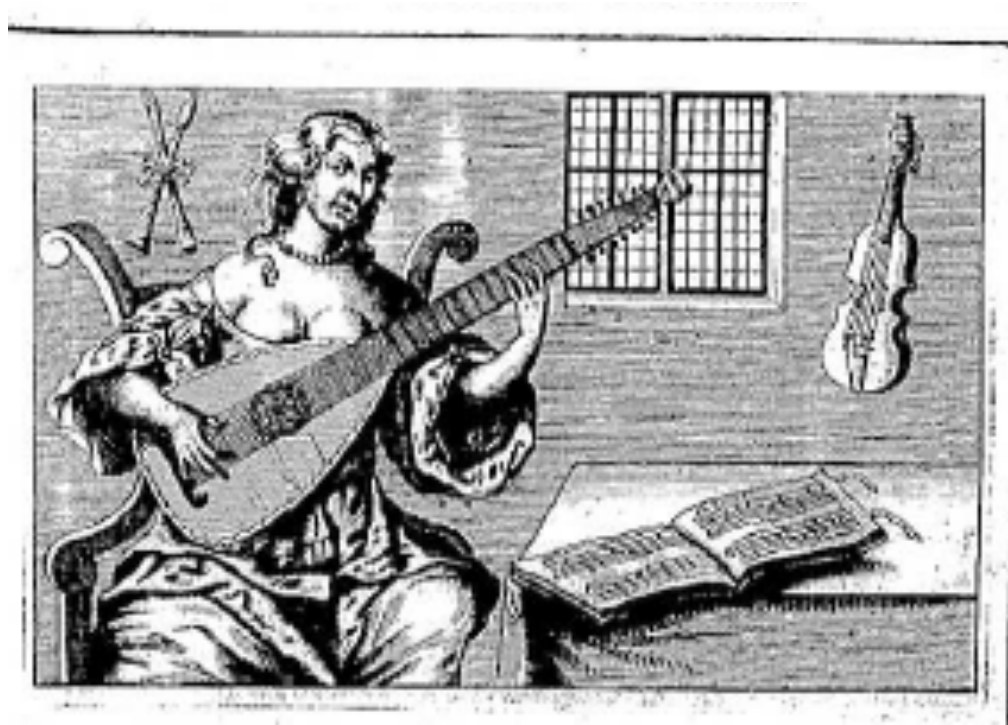


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## APPENDIX A

### ILLUSTRATIONS OF THEORBO AND BASS VIOL

#### Theorbo Player



Source: John Playford, editor, *Choice Ayres, Songs and Dialogues To sing to the Theorbo-lute or Bass Viol*, printed by A. Godbid for John Playford, London, 1681, title page of Book Three.

## Bass Viol Player

PART. I.

*The Division Violist.*



*How the Viol is Tuned and Applyed to the Scale of Musick.*

*It is supposed you understand *any*, and consequently the *Scale of Musick*, which knows, the Tuning of your *Viol* appears in such order as you see the *Six* *Endowment*.*

Source: Christopher Simpson, *The Division-Violist: or An Introduction to Playing upon a Ground*, Printed by William Godbid for John Playford, London, 1959, 4.

## APPENDIX B

### “WAKE MY ADONIS, DO NOT DIE” BY CHARLES COLMAN

The song on the pages immediately following is “Wake my Adonis, do not die,” as printed in John Playford’s *Select Musicall Ayres and Dialogues in Three Books*, First Book, 1653, pages 26-27.



Alas my *Anna* do not dye, one life's enough for thee & I, where are thy  
 looks, thy wiles, thy fears, thy frowns, thy smiles, a—las in vain I call, one death hath snatcht them  
 Alas death's not deadly in this love, death in these looks is felt back grace, 'twas this, 'twas this, I  
 fear'd, when thy pale Ghost appear'd, this I preferr'd, when thou ——— do ring 7 see  
 core the best Minnie in my Grove, when my sick rose buds lost their face, & from my temple sweeten'd  
 fell, and 'twas for some such thing, my Dove first hang her wing. Whither art thou my Deity gone?

*Venus in T'enus there is none: in mine a Grief now am I, only to grieve & not to dye but I will*

*love my griefe make tears my new life, & sorrow shall to me a new *Adieu* be: And this the*

*fates have rob me of whill I a Griefe am to grieve, and not to dye. D. Colman.*

The following is a modern transcription of the version above. Appendix C offers the same transcription with the addition of notation showing possible ornamentation that might be added by a performer.

## Wake my Adonis, do not die

Wake my A - do - nis do not die, one life's e-nough for thee and I

The first system of the musical score is in G minor (three flats) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and G5. The piano accompaniment starts with a half note G3 in the bass and a half note Bb3 in the treble.

6  
where are thy looks, thy wiles, thy fears, thy frowns, thy smiles, a - las in vain I

The second system begins at measure 6. The vocal line continues with quarter notes F5, E5, D5, C5, Bb4, A4, G4, and F4. The piano accompaniment features a half note G3 in the bass and a half note Bb3 in the treble.

11  
call, one death hath snatcht them all, yet death's not dead-ly in that

The third system begins at measure 11. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and G5. The piano accompaniment has a half note G3 in the bass and a half note Bb3 in the treble.

15  
face, death in those looks it-self hath grace. 'twas this 'twas this I

The fourth system begins at measure 15. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and G5. The piano accompaniment has a half note G3 in the bass and a half note Bb3 in the treble.

19

fear'd when thy pale ghost ap-peared, this I pre-saged when

23

thun - der-ing Jove tore the best Myr-tle in my grove, when my sick

27

rose - buds lost their smell, and from my tem-ples un - touched fell, and 'twas for

30

some such thing, my dove first hung her wing. Whi-ther art thou my De-i-ty gone?

35

Ve - nus in Ve - nus there is none, in vain a god-dess now — am I,



40

on - ly to grieve and not to die, but I will love my grief, make tears my tears' relief,

This system contains measures 40 through 44. The melody is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "on - ly to grieve and not to die, but I will love my grief, make tears my tears' relief,". The music features eighth and sixteenth notes in the melody and a simple bass line in the bass clef.

45

and sor - row shall to me a new A - don - is be: And this the

This system contains measures 45 through 48. The melody continues in the treble clef. The lyrics are: "and sor - row shall to me a new A - don - is be: And this the". There is a double bar line after measure 47, and the key signature changes to one flat (B-flat) for measure 48.

49

fates shan't rob me of whilst I a god - dess am ——— to

This system contains measures 49 through 53. The melody is in the treble clef with a key signature of one flat. The lyrics are: "fates shan't rob me of whilst I a god - dess am ——— to". The music includes a long note in measure 53, indicated by a horizontal line.

54

grieve, and not to die.

This system contains measures 54 through 56. The melody is in the treble clef with a key signature of one flat. The lyrics are: "grieve, and not to die.". The system ends with a double bar line.

## APPENDIX C

### ORNAMENTATION APPLIED TO A SONG

#### “Wake my Adonis, do not die” by Charles Colman

This transcription of “Wake my Adonis, do not die” features the addition of specific examples of possible ornamentation that might be applied by a performer. Embellishments are notated and/or indicated by abbreviations above the vocal line.

List of abbreviations notated on the ornamented score:

|       |                                |
|-------|--------------------------------|
| escl. | <i>exclamation</i>             |
| tr.   | <i>trillo</i>                  |
| gr.   | <i>gruppo</i>                  |
| acc.  | <i>accento</i>                 |
| mdvc. | <i>messa di voce crescente</i> |

For further information about these ornaments see Appendix D.

# Wake my Adonis, do not die

Charles Colman

Wake my A - do - nis do \_ not die, one life's e-nough for \_\_\_\_\_

5 thee and I where are thy looks, thy wiles, thy fears, \_ thy \_ frowns, thy

9 smiles, a - las in vain I call, one death hath \_ snatcht them

13 escl. all, yet death's not dead-ly in that face, death in those looks it - self hath \_

17 mdvc.

grace. ——— 'twas this 'twas this I fear'd ——— wherthy pale — ghost ap-

21

peared, this I pre-saged when thun - der - ing Jove tore the best

25

Myr - tle in ——— my grove, when my sick

27

rose - buds lost their smell, and from my tem - ples un - touched fell ——— and 'twas for

30 tr.

some such thing, my dove first ——— hung her wing. Whi-ther art thou my

34

De - i - ty — gone? Ve - nus in Ve - nus there is none, in

38

vain a god-dess now — am I, on - ly to grieve and not — to die,

42

but I will love my grief, make tears my tears' re - lief and sor - row shall to —

46

me a new A - do - nis be: And this the fates shan't —

50

rob me of whilst I a god-dess am — to grieve,

55

tr.  
acc.

and \_\_\_\_\_ not to die.

The musical score is written for a piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 55. The right hand (treble clef) plays a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat, followed by a half note B-flat. Above the first half note (B-flat) are the markings 'tr.' and 'acc.'. The left hand (bass clef) plays a half note B-flat. The lyrics 'and \_\_\_\_\_ not to die.' are written below the notes. The piece ends with a double bar line.


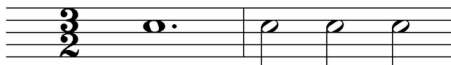
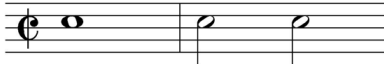
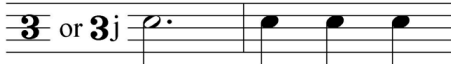

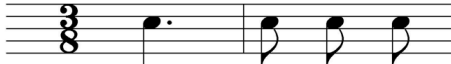
## APPENDIX D

### REFERENCE CHART AND LIST OF CD TRACKS

#### Examples Discussed in this Dissertation

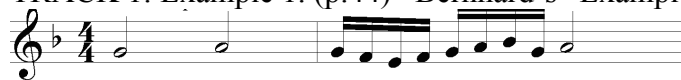
A discussion of each example can be found in the text of this study on the pages indicated. The audio track provided is one singer's interpretation of how these ornaments might be realized in performance. It is the hope that a familiarity with these common embellishments, both by sight and sound, will aid singers by providing a model of ornamentation that may guide them as they make their own choices about how to embellish mid-seventeenth-century solo secular English songs in performance today.

(Not on CD): Figure 1. (p.36) –Summary of Playford's Tempo Indications.

|  |  |
|--|--|
| <p>Common Time</p>  <p>slowest - chamber clock pendulum</p>         | <p>Tripla Time</p>  <p>slowest</p> |
|  <p>slightly faster</p>   |  <p>quicker</p>                    |
|  <p>quickest - almost as fast as the regular motions of a watch</p> |  <p>Twice as fast as 3</p>         |

$$C \text{ } \textcircled{p} = 3 \text{ } \textcircled{p}.$$

TRACK 1: Example 1. (p.44) –Bernhard's "Example 15," *diminution*, mm.1-2.



TRACK 2: Example 2 (p.45) –Charles Colman, “Never persuade me to’t I vow,” mm. 1-9, (2. Lambeth Palace MS.).

Playford 1

Lambeth Palace MS 2

Ne-ver per-suade me to't I vow, I live not, how canst thou ex-pect a

Ne-ver per-suade me to't I vow I live not how canst thou ex-pect a

life in me, since my soul is fled to thee.

life in me, since my soul is fled to thee. You sup -

You sup - pose be-cause I walk and you think talk, I there-fore

pose be-cause I wake and you think talk I there-fore breathe

TRACK 3: Example 3. (p. 49) –Charles Colman, “Farewell, farewell, fond love,” m.6.

62

re - ply 'tis

TRACK 4: Example 4a. (p.49) –Matthew Locke “Lucinda, wink or veil those eyes,” m.9.

9

pi - ty

TRACK 5: Example 4b. (p.50) –Anonymous, “Ye powers that guard love’s silken throne,” mm.17-18.

sym- pa- thy

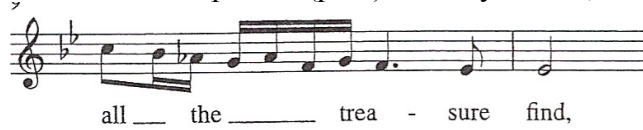
TRACK 6: Example 4c. (p.50) –Henry Lawes, “Cloris, when I to thee present,” mm.6-8.

6

in ev - ery shop is to be sold,



TRACK 7: Example 4d. (p.50) –Henry Lawes, “Cloris, when I to thee present,” mm.9-10.



TRACK 8: Example 4e. (p.50) –Henry Lawes, “Cloris, when I to thee present,” mm.12-13.



TRACK 9: Example 4f. (p.50) –Charles Colman, “Bright Aurelia, I do owe,” m.5.



TRACK 10: Example 4g. (p.50) –“Bright Aurelia, I do owe,” by Charles Colman, mm.11-12.



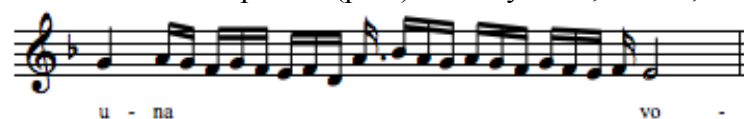
TRACK 11: Example 4h. (p.51) –William Lawes, “Perfect and Endless Circles are,” m.14.



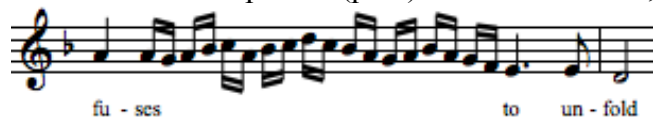
(Not on CD): Figure 2. (p. 53) –Virgiliano’s Rules for Making *Divisions* (paraphrased).

1. Move by step as much as possible.
2. Alternate *good* (consonant) and *bad* (dissonant) notes.
3. Leaps must be made to a consonant pitch.
4. When possible, sing the original note at the beginning, middle and end of the measure.  
The middle iteration may be substituted by any consonance or the upper fourth.
5. When the subject goes up, the last note of the *division* must also go up, and vice versa.
6. A nice effect is to run to the octave above or below.
7. A leap of an octave must be upward, not downward.
8. The *division* must never move away from the subject by more than a fifth below or above.
9. Only on the two Gs in the middle G’ may the *division* move away from the subject seven degrees above and seven below, but this is conceded only in a fury of sixteenth notes.
10. When given two thirds going upward, you may use the fourth below the first note because it will be the octave of the final note, the same is true if descending thirds.

TRACK 12: Example 5a. (p.54) –Anonymous, “Dove, dove, corri mio core?” m.10.



TRACK 13: Example 5b. (p.54) –Nicholas Lanier, “Mark how the blushful morn,” m.9.



TRACK 14: Example 6. (p.54) –Alfonso Bales, “Chloris sigh’d, and sang, and wept,” mm.5-6.



TRACK 15: Example 7a. (p.55) –Anonymous, “Dove, dove, corri mio core?” m.1.



TRACK 16: Example 7b. (p.55) –Charles Colman, “Blest be those powers,” m.29-30.



TRACK 17: Example 8a. (p.58) –Playford’s example of *trillo*.



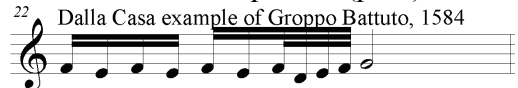
TRACK 18: Example 8b. (p.58) –Playford’s example of *gruppo*.



TRACK 19: Example 9a (p.59) –Geminiani, *turn’d shake*.



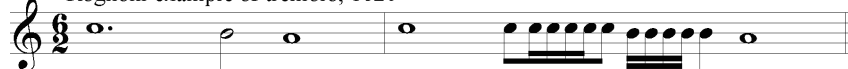
TRACK 20: Example 9b. (p.60) –Girolamo Dalla Casa, *gropo battuto*.



<sup>22</sup> Dalla Casa example of Gropo Battuto, 1584

TRACK 21: Example 10. (p.60) –Rognoni’s *tremolo*.

<sup>16</sup> Rognoni example of tremolo, 1620



TRACK 22: Example 11. (p.63) –Playford’s *Exclamation*.

“More Languid. A livelier Exclamation. For Example.”

TRACK 23: Example 12a. (p.64) –Bernhard’s “Example 9,” *anticipazione della nota*.

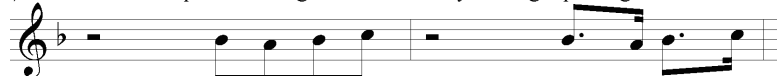
<sup>13</sup> Bernhard example of anticipation della nota

TRACK 24: Example 12b. (p.65) –Bernhard’s “Example 6,” *anticipazione della syllaba*.

<sup>10</sup> Bernhard example of anticipazione della syllaba

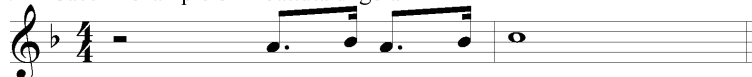
TRACK 25: Example 13 (p.65) –Giulio Caccini, *Le nuove musiche*, uneven rhythm.

<sup>7</sup> Caccini example of more grace exhibited by dotting equal eighths



TRACK 26: Example 14 (p.66) –Caccini’s *ribattuta di gola*.

<sup>6</sup> Caccini example of Ribattuta di gola

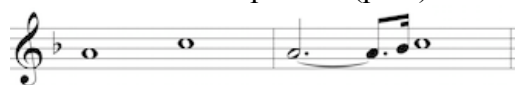


TRACK 27: The *messa di voce crescente* (p.67).

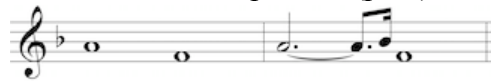


TRACK 28: Example 15 (p.67) –Bernhard’s “Example 10,” (excerpt) *cercar la nota*.

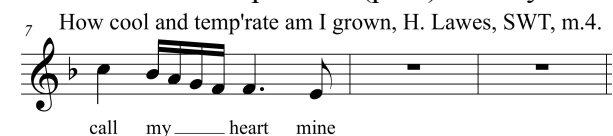
TRACK 29: Example 16a (p.68) –Zacconi’s *accenti* (ascending third).



TRACK 30: Example 16b (p.68) –Zacconi’s *accenti* (descending third).



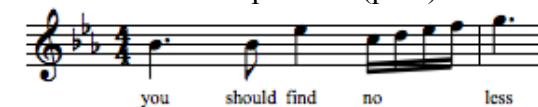
TRACK 31: Example 17a. (p.68) –Henry Lawes, “How cool and temp’rate am I grown,” m.4.



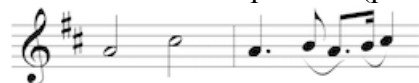
TRACK 32: Example 17b. (p.68) –Henry Lawes, “How cool and temp’rate am I grown,” m.6.



TRACK 33: Example 17c. (p.69) –John Wilson, “Pity of beauty in distress,” m.5.



TRACK 34: Example 18a. (p.69) –Roger North’s *Slur-gracing* (*accenti*).



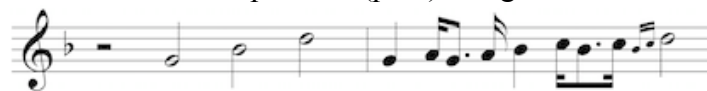
TRACK 35: Example 18b. (p.69) –Roger North’s *Slur-gracing* (back-fall, springer, fall/slur).



TRACK 36: Example 18c. (p.70) –Roger North’s *Slur-gracing* (*gruppo, radoppiamento* termination).



TRACK 37: Example 18d. (p.70) –Roger North’s *Slur-gracing* (back-fall, *accento*, fall/slur).



## Additional Ornaments

### TRACK 38

<sup>10</sup> back fall, short appoggiatura



### TRACK 39

<sup>7</sup> beate, cercar la nota (light touch), short appoggiatura (strong)



### TRACK 40

<sup>13</sup> Intonatio, Schleifer, fall



### TRACK 41

Double backfall,



### TRACK 42

<sup>19</sup> Mordent, relish



### TRACK 43

<sup>22</sup> Accento, elevation, fill



### TRACK 44

“Wake my Adonis, do not die” by Charles Colman as notated in APPENDIX C.